ACMR Reports

JOURNAL OF THE
ASSOCIATION FOR CHINESE MUSIC RESEARCH

VOL. 13 中國音樂研究會 2000

PUBLISHED BY THE
DEPARTMENT OF MUSICOLOGY, SCHOOL OF MUSIC, UNIVERSITY OF MICHIGAN, ANN ARBOR, MICHIGAN
MUSIC DEPARTMENT, UNIVERSITY OF HONG KONG, HONG KONG

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for those interested in the scholarly study of Chinese music, broadly defined. Catering mainly though not exclusively to those living in North America, ACMR holds annual meetings in the Fall, in conjunction with the annual meetings of the Society of Ethnomusicology.

ACMR Reports (ISSN: 1071-0639) is a refereed journal published once a year in the Fall by the Department of Musicology, The School of Music, the University of Michigan and the Music Department, University of Hong Kong. Serving as the official publication of ACMR, it includes original research articles, bibliography, review essays, translations, and book reviews relevant to ACMR. It also publishes information on recent publications in Chinese music and on recently completed Ph.D. dissertations and M.A. theses, announcements of upcoming and reports on past scholarly meetings and major performances of Chinese music, news of institutions and individuals, news of scholarly and performing activities from the PRC, Taiwan, Hong Kong, and overseas Chinese communities, views and opinions on any matter relevant to ACMR. Unless otherwise specified, send all material and enquiries to Joseph S. C. Lam, Editor, *ACMR Reports*: Room 402, Burton Memorial Tower, Central Campus, University of Michigan, Ann Arbor, MI48109-1270; tel: (734) 647-9471; fax: (734) 647-1897; or e-mail: <jsclam@umich.edu>.

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ACMR REPORTS

Journal of the
Association for Chinese Music Research

Vol. 13　　中 國 音 樂 研 究 會　　2000

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In Memoriam

From the Editor

You must be relieved to see Vol. 13 of the *ACMR Reports*. It is about six months behind schedule, a delay that was caused by many factors. Burton Memorial Tower, in which my office is located, has been a construction zone for the last nine months (it still is!), and there has been frequent disruptions of one kind or another; there were many technical problems which I had to solve with my very limited knowledge about computer programs, fonts, scanners, printers and other electronic devices; and there were many time conflicts for reviewing, revising, and proofreading of the manuscripts.

Nevertheless, Vol. 13 is now finally in your hands, and I am sure you will enjoy the articles, reviews, reports, and bibliography. The three commemorative essays will bring back memories of Professors Liang Tsaiping and Hsu Tsanghouei, from whom we all have learned much.

Du Yaxiong's article on the relationship between *Yijing* principles and techniques of melodic development in Chinese music is brief but thought-provoking. It demonstrates the persuasiveness of theorizing technical aspects of Chinese music in Chinese terms. Nancy Guy's report on the Taiwanese President Chen Shui-bian's Inaguration in May, 2000 is not only a timely report, but also a vivid demonstration of Chinese manipulation of music and ritual. It is a companion piece to another publication of Nancy Guy, which is entitled " 'Republic of China National Anthem' on Taiwan: One Anthem, One Performance, Multiple Realities" (*Ethnomusicology* 46 (1), forthcoming); I recommend reading the two articles side by side. Joanna Lee's report on early twentieth century recordings is a reminder that many precious sources of traditional Chinese music are still waiting to be examined. The biography on Tsar Teh-yun, which is authored by members of the Deyun Qin Society, celebrates the career of a *qin* master and a woman musician.

I look forward to your comments and submission of writings. Hopefully, the publication of Vol. 14 will be more smooth and timely, a goal which can only be achieved with your help.

Joseph S.C.Lam
University of Michigan

The Principle of *Yijing* and the Techniques of Melodic Development Commonly Used in Traditional Chinese Music

Yaxiong Du
The Conservatory of China/University of British Columbia

Introduction

The *Yijing*, or the *Classics of Change*, is an ancient Chinese treatise of divination and philosophy. Already highly regarded by the Warring States (475-221 B.C.), it became, in the Han dynasty (206 B.C.-24 A.D.), the first of the thirteen official classics of Chinese culture. The *Yijing* has two parts, namely the *jing* (text), and *zhuan* (commentaries). The *jing* part presents sixty-four hexagrams (*gua*), each of which is a combination of two of the eight basic trigrams, symbols of three continuous and/or broken lines that represent the *yin* and *yang* elements.

As a philosophical work, the *Yijing* advocates the *Dao* (Way), and considers the eternal interactions and transformations of *yin* and *yang* elements as the basic principles of the universe. These principles underline basic structures of Chinese culture. For example, the *yin* and *yang* dichotomy is a basic concept in traditional Chinese medicine, and has promoted the formation and development of Chinese medical theories (Geng & Su 1990: 7).

The *Yijing* principle also underlies Chinese traditional music. It states: "He who attains to this ease of Heaven will be easily understood, and he who attains to this freedom from laborious effort of the Earth will be easily followed. He who is easily understood will have adherents, and he who is easily followed will achieve success. He who has adherents can continue long, and he who achieves success can become great" (Qin 1993:293). According to this principle, most of the skeleton melodies of traditional Chinese music are very simple and easy to play. For example, "Baban" ("Eight Beats"), a traditional Chinese music piece, has only eight phrases; in its most simple version, each of these phrases has only two different note-lengths (a quarter note and an eighth note in Western nota-

tion). Based on these simple phrases of "Baban," nevertheless, a large number of variants has been developed and spread into almost every type of Chinese traditional music, including ensemble music, theater music, ballad singing, dance music, and folk songs (Xue 1999).

Similarly, the basic tune of the Shaanxi opera has only two phrases, having but six beats (*ban*; hereafter, "*ban*" is given as "beat") per phrase; yet these phrases have developed into a great many different melodies, upon which whole operas have been built. These basic tunes, which can be described as melodic formulae or melody types, permeate the entire Chinese opera repertoire of over one hundred different local operas, including *jingju* or Peking opera (Du and Zhou 1997:27).

Besides the *yin* and *yang* elements, the following numbers constitute another basic principle found in the *Yijing*: three (trigrams), four (seasons of the year), six (hexagrams), eight (order of trigrams), sixty-four (total number of the hexagrams). These numbers appear in every area of Chinese traditional music. The most important scale in traditional Chinese music is the pentatonic scale in which three of its five tones dominate (Wang and Du 1993:358). The five tones of the scale are linked with the five elements of nature, and the three dominant tones allude to the trigrams.

Many traditional Chinese melodies have six or eight beats. For example, "Erliuban" (two times six beats), the basic tune of Shaanxi opera, has twelve beats (6+6=12) (Wang 1995:234). "Erbaban" (two times eight beats), the basic tune of Henan opera, has sixteen (8+8) beats (Luo 1994:25). Many other regional operas of China have basic tunes with six and eight beats in their phrases.

Similarly, the number sixty-four is common in Chinese music. It is widely known that each of the six pieces of ceremonial music for Confucius has sixty-four beats. According to Gao Houyong, some folk musicians think that "Baban" was created according to the order of the eight trigrams–eight times eight makes sixty-four; then by inserting four beats between the fifth and sixth phrases to represent the four seasons, a total of sixty-eight beats results (Gao 1981:155).

Another basic principle demonstrated by the *Yijing* is constant change. In fact, many scholars interpret the *Yijing* as " ease" and " change" (Qin 1993:11). The *Yijing* says:" Production and reproduction are called change" (Wu 1993:52). This principle of change can be found in techniques of melodic development in

traditional Chinese music, techniques that many Chinese musicologists have described in their books and articles. For example, Jun Chi and Li Xi'an sum up the development of Chinese melodies with seven different techniques: variation, repetition and division, melodic conversation, extension, succession, motif repetition, insertion (Jun and Li 1964: 4-9). Huang Haoyin thinks that there are ten different techniques used in *zheng* (zither) music: repetition, melodic variation, variation of rhythmic patterns, rhythmic variations, succession, motif repetition, modal (*gongdiao*) variations, structural variations, *jiqu* (extracting certain phrases and sections from several labeled melodies and reorganizing them into a new one) and *lianqu* (several pieces played together as a suite) (Huang 1998).

Chinese musicologists have, however, neither studied the principles governing the aforementioned techniques, nor made attempts to discover their cultural basis. My extensive research has, however, uncovered the *Yijing* principle underlying the techniques of melodic development. In this paper, I will divide the techniques into six categories and demonstrate the ways in which they follow the principle of constant change.

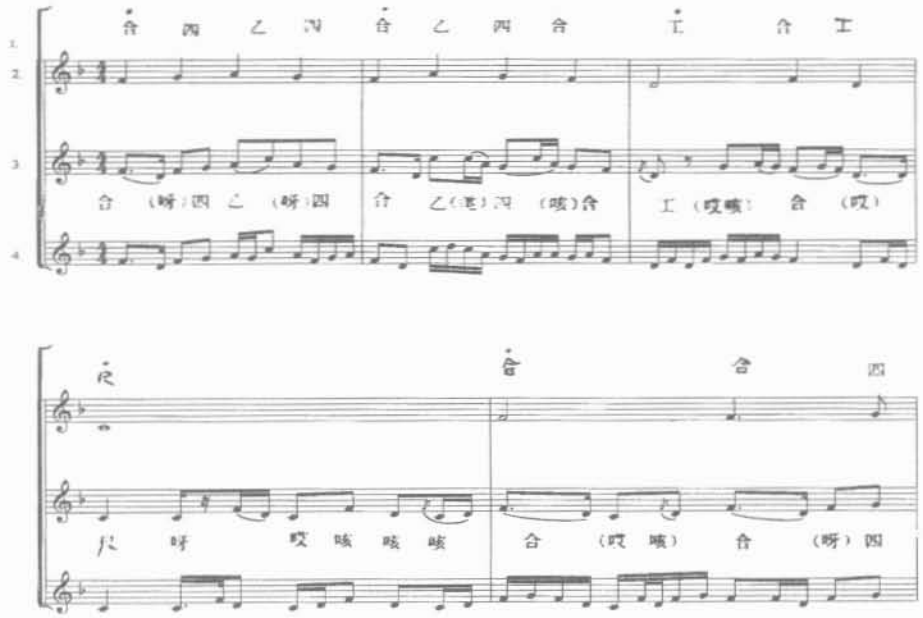
Although change is an universal principle, its manifestations in Western music emphasize struggle of opposites. For instance, the exposition of a sonata-allegro movement always has two subjects, which "struggle" in the development section. In traditional Chinese music, however, melody development does not exhibit any struggle of opposites, but change itself. This principle will become clear with the following explanations and examples.

1. Adding notes and elaborating melodies

Traditional Chinese instrumental music is usually "played" according to *backbone melodies* which are notated as very simple tunes. If traditional Chinese musicians learn the backbone melodies with the help of notation, they nevertheless master the music and realize its different renditions through singing and playing, which seldom follow the notation rigidly. No traditional Chinese musicians would ever sing their music exactly as notated. They would add some notes to elaborate the backbone melodies. This practice is called *jiahua* (adding flowers, i.e. embellishments). *Jiahua* includes three different techniques: 1) adding meaningless syllables, called *akou,* to change the rhythm of the music as

notated; f or instance, a notated motif of *do*, *re*, *mi* will be sung as "*do-ya*, *re-yo*, *mi-yi*;" 2) adding more notes to the notated backbone melody; 3)changing the movement of the backbone melody. The aim of these three techniques is to transform the notated backbone melody into highly individualistic melodies.

Example 1



Music example 1 is the beginning of "Langtaosha," a traditional wind and percussion piece which I collected in 1990 from Mr. Zhao Bingyi (b. 1938) and Mr. Zhang Fengxiang (b. 1928), two folk musicians of Lijiafu Village of Daxing County, Beijing. The first line is the *gongche* notation of the backbone melody copied from Mr. Zhang's notebook; the second line presents the skeletal tune in Western staff notation; the third line shows how Mr. Zhao and Mr. Zhang sang it; and the fourth line shows how they played it. If we compare the first line and the third line of the music example, we can find that besides the characters *he si*, *yi*, *gong*, and *che* in the notated music, the musicians added *ya, ai, hai* and *ye* in their singing version. The additional syllables/notes are called *akou* by the folk musicians.

The folk musicians call each notated pitch in the second line a character (*zi*); together these characters constitute the backbone melody. As sung, it includes pitches that are absent in the original *gongche* notation. The added pitches are not considered characters, but *yaosheng* which may be translated as *unfixed tones*; literally, *yao* means moving, and *sheng*, tones (Du 1995:10). The concept and use of the *yaosheng* is a most important characteristic of Chinese traditional music. *Yaosheng* is not the same as a Western melodic ornament, which is marked by a single notational symbol and is performed as a sequence of two or more distinct pitches. *Yaosheng* is best understood as a continuous progression of ascending or descending pitches, a movement of pitches that demonstrates the *Yijing* principle of constant change.

Example 1 includes five Chinese linguistic words: when spoken in Mandarin *he* and *yi* are words of the second (rising) linguistic tone; *si* and *che,* the fourth (falling) linguistic tone; and *gong,* the first (high) linguistic tone. It is important to note that in their singing, the folk musicians do not always match melodic movements of their singing with those of the prescribed linguistic tones. For example, *he* always goes against linguistic rules; it falls and never rises. This fact shows that the practice of adding notes and elaborating melodies is not only a simple result of adding *akou* and following linguistic tones; it is also a result of aesthetic and musical considerations. As such, it is a very important melodic development technique in traditional Chinese music. By adding notes in the backbone melodies of folk songs, ballads, and operatic arias, Chinese musicians and singers develop a great many different melodies with a very limited number of tunes.

Adding notes and elaborating melodies not only enhance clear pronunciation of lyrics, but also create music that Chinese people find aesthetic and expressive. In music example 1, the rhythm of the first line is very simple, but the rhythm of the third line is quite complex. We can see that after Mr. Zhao and Mr. Zhang have added *akou* and elaborated the melodic movement of "Langtoasha," it has developed into a very beautiful and elaborate melody (third line).

2. Changing the Written Characters

Another technique for melodic development in traditional Chinese music is the rising or dropping, by a semitone, of selected notes in the notated backbone melody. This technique is inseparable from Chinese folk musicians' wide-spread use of *gongche* notation, which indicates ten basic pitches with ten Chinese characters. To lower or raise the basic pitches by semitones, the signs of *xia* (flat) and *gao* (sharp) will be used. Example 2 shows these basic characters and their representative pitches. In the ancient Chinese heptatonic scale (Du 1999:47), the half steps fall between the fourth and the fifth and between the seventh and eighth tones of the scale; *fa* sharp is called *"fan"* and *fa* is called *"xiafan"*

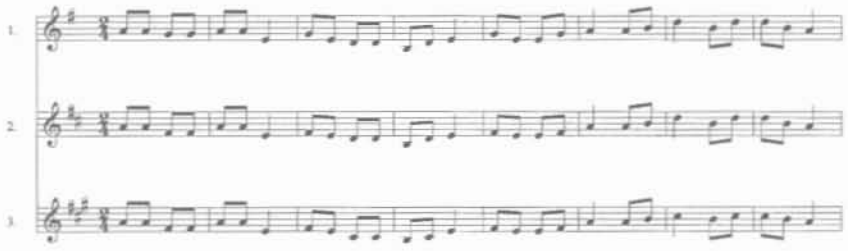
Example 2

Western solmization	Gongche characters
sol	*he*
la	*si*
ti flat	*xiayi*
ti	*yi*
do	*shang*
do sharp	(*gou*)
re	*che*
mi flat	(*xiagong*)
mi	*gong*
fa	(*xiafan*)
fa sharp	*fan*
sol	*liu*
la	*wu*

Raising or lowering selected pitches of backbone melodies is a very important melodic development technique. For example, we can transform a piece by replacing all of its *gong* notes with those of *xiafan*. In traditional Chinese music theory, this is called *gefan* or *fanwanggong* (sing *fan* instead of *gong*). We also can replace all the *shang* in a piece with *yi*. This is called *yashang* (suppress the *shang*). In Western musical terms, the *gefan* method will change a melody in C to one in F, while the *yashang* method will transform, a melody in C to one in G. Example 3 presents different versions of the third and fourth phrase of "Baban": the first line is realized with the *gefan method*; the second line is the original

melody; and the third line is a *yashang* rendition. From example 3, we can see how Chinese folk musicians develop new melodies from old ones.

Example 3



After we obtain a new tune with the *gefan* method, we can again change the new *gong* into a *fan*, and get yet another new melody. This method is called *shuangjie* (changing two characters). We can go one step further by using the *gefan* method to create another melody, this time changing the new *gong* to *fan*. The method is called *sanjie* (changing three characters). *Shuangjie* and *sanjie* methods can be applied to melodies changed with the *yasheng* melody. Example 4 shows the principle of the technique. The bold letters show the tonic of the key.

Example 4

Sanjie	*shang*	*xiagong*	*xiafan*	*liu*	*xiayi*
	C	**bE**	F	G	bB
		↑			
Shangjie	*shang*	*che*	*fan*	*liu*	*xiayi*
	C	D	F	G	**bB**
			↑		
Gefan	*shang*	*che*	*fan*	*liu*	*wu*
	C	D	**F**	G	A
		↑			
Original	*shang*	*che*	*gong*	*liu*	*wu*
	C	D	E	G	A
	↓				
Yashang	*yi*	*che*	*gong*	*liu*	*wu*
	B	D	E	**G**	A
		↓			
Shuangjie	*yi*	*che*	*gong*	*fan*	*wu*
	B	**D**	E	#F	A
	↓				
Sanjie	*yi*	*gou*	*gong*	*fan*	*wu*
	B	#C	E	#F	**A**

3. Changing Rhythmic Patterns

In addition to changing melodic elements, varying the rhythmic patterns of preexisting music is also a basic technique of developing melodies in traditional Chinese music. In Chinese music theory, rhythmic patterns are called *banshi*, which subdivides into *youban* (having regular beats) and *sanban* (having free beats). *Youban* includes two kinds of beats: the *ban* that is marked by the clapper, and the *yan* that is marked by drum strokes. *Youban* includes four categories of rhythmic patterns, all of which are performed with distinctive tempi:

1. *Liushuiban* (flowing water ban), which features *ban* beats but not *yan beats* (*youbanwuyan*). This category of rhythmic patterns is divided into the fast and slow ones: the former are performed with a tempo similar to the Western allegro, while the latter are performed with a tempo comparable to that of allegretto in Western music.

2. *Yibanyiya* (one *ban* and one *yan*), which is performed with a moderate tempo.

3. *Yibansanyan* (one *ban* and three *yan*), which is performed with tempi similar to the Western andante or adagio.

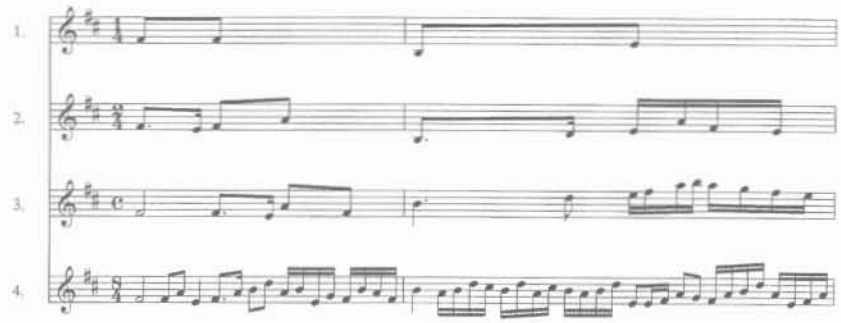
4. *Anqiyan* (one *ban* and seven *yan*), which is performed with tempi similar to the Western lento or largo.

Except for the first category, all rhythmic patterns have even number beats. Even in the *youbanwuyan* patterns, the beats can be divided into two different parts, called "black clapper" and "red clapper." This binary rhythmic practice is related to the cosmological principle of duality, or the dichotomy between *yin* and *yang* elements (Du 1999:55).

Backbone melodies are usually notated as music in the *liushuiban*, i.e. 1/4 in Western notation. When folk musicians change rhythmic patterns, they begin by doubling the rhythmic value of each character, i.e. note. This is called *tianyan* or adding the *yan*. Then, the musicians add embellishments (*jiahua*); this is why the technique is also called *tianyan jiahua*. Customarily, *tianyan jiahua* does not change the number of beats in the backbone melody. For example, the piece "Liuban" in *youban wuyan* rhythmic pattern has sixty beats; when it is performed in the rhythmic patterns of *yiban yiyan*, *yiban sanyan*, or *anqiyan*, the piece still has sixty beats .

Example 5 demonstrates the technique of changing rhythmic patterns with "Liuban" and its variations. The first of the four lines is the original melody; the second line is *yiban yiyan*, i.e. adding one *yan* to the first line; the third line is *yiban sanyan*, adding two more *yan* to the second line; and the fourth line is one ban seven *yan*, adding four *yan* to the third line.

Example 5 (Gao 1981:92)



The different *banshi* realizations of a backbone melody can be linked together; appearing one after another, they constitute a sequence or set of variations. The speed and structure of such a sequence usually follow the order of seven *yan*, three *yan*, one *yan* and *liushuiban*. In other words, a realization in slow tempo is followed by those in moderate and fast tempi until the music reaches a climax, and then ends abruptly. Performances of such sequences would feature tempo changes, a fact that attests to the basic *Yijing* principle of change.

4. Changing Scales

If the above three techniques of melody development more or less preserve basic structure of the backbone melodies, the following three techniques of changing scales, changing melody, and changing and constructing melodies introduce more thorough changes. The technique of changing scales is commonly used in northwestern and southern China, especially in Chaozhou music and Shaanxi opera.

As used in Chaozhou, the technique of changing scales is inseparable from the regional notation, an explanation of which will render the technique self-explanatory. Chaozhou musicians of *xianshi* music (poetic string music), a type of instrumental ensemble music, use a special type of notation called the *ersipu*. Originally designed for the *zheng* zither, the notation uses seven Chinese numerals to show the order but not the actual pitches of the strings mounted on the instrument. A plucked, half-tube zither with movable bridges, the *zheng* has 21 strings which are tuned pentatonically, and thus no open strings play the fa and ti

pitches. However, using the techniques of "heavy third" and "heavy sixth"– namely pressing the third or sixth strings heavily to raise their respective pitches by semitones, one can produce the fa and ti pitches. As the use of *ersipu* spread to the music of other musical instruments, such as the *erxian* (two-string fiddle), the terms "light third and sixth" or "heavy third and sixth" not only refer to the use of fa and ti pitches, but also the scales in which the pitches are used. Example 6 explains the principle of the *ersipu* notation.

Example 6

Chinese characters	*er*	*san*	*si*	*wu*	*liu*	*qi*
Meaning of the Characters	2nd	3rd	4th	5th	6th	7th
Western Solmizations	sol	la	do	re	mi	sol

This is why two of the three scales used in Chaozhou music are called, respectively, the scales of "light third and sixth" and "heavy third and sixth." The former refers to a scale of sol, la, do, re, mi, sol, with occasional use of ti and fa; the latter refers to a scale of sol, ti, do, re, fa, sol, where ti is lowered and fa is raised by approximately three-quarter tones; the scale occasionally features *la* and *mi*. The third scale is called "moving fifth," and its basic notes are sol, ti, do, re, fa, sol, the whole scale being a little higher than the other two scales. Example 7 shows the different scales of Chaozhou music (capital letters show the basic notes and arrows show the microtones). It is obvious that by chosing the appropriate "light" or "heavy" pitches, Chaozhou musicians can easily change the scales of their music from one to another.

Example 7

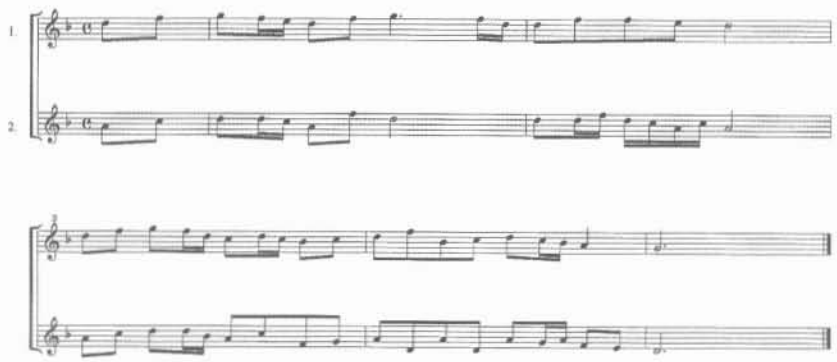
The scale of light third and sixth:
sol La (ti) do re Mi (fa) sol
The scale of heavy third and sixth:
sol (la) ↓Ti do re (mi) ↑Fa sol
The scale of moving fifth:
sol (la) ↓ti do ↑ Re (mi) ↑fa sol

In Shaanxi opera, a scale similar to the Chaozhou scale of "heavy third and sixth" is called *kuyin* (painful scale), while that which corresponds to the Chaozhou scale of "light third and sixth" is called *huanyin* (happy scale). Shaanxi people believe that those two scales describe different feelings, such as sadness or happiness. The technique of changing scales does not create new music from backbone melodies; it only changes the "feelings". This is yet another example of the *Yijing* principle of change.

5. Changing whole melodies

The technique of changing whole melodies is widely used in traditional operas. For example, in Peking opera, the tunes of *Fan xipi* and *Fan erhuang* are results of changing basic tunes of *Xipi* and *Erhuang*. The process of such a change can be described as follows. First, one transposes an entire melody a fourth lower or a fifth higher and then alters some selected notes. The result is a new melody even though it is not unrelated to the old one. For example, Mr. Wang Luobing composed a song in the 1940's (Music example 8, line 1). After a while, this song became a popular song in Qinghai province, and folk singers used the changing melody technique to create another melody (Example 8 , line 2.). Example 8 shows the process (Wang 1983:7). When applied in operatic music, and adjusted to the musical needs of the different roles, this technique of changing the melody produces many distinctive arias.

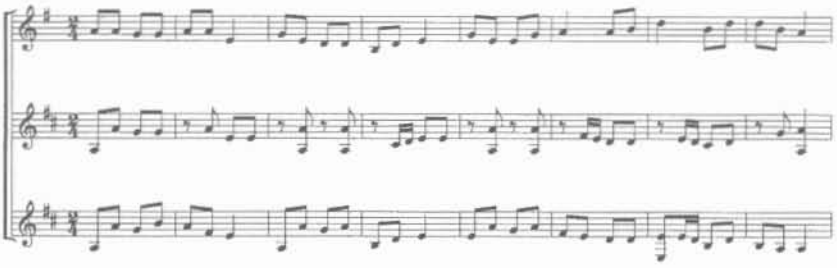
Example 8



6. Changing and constructing melodies

Among all techniques of melodic development, the one that most parallels the change of trigrams and hexagrams in the *Yijing* is the technique of changing and constructing melodies. Traditional Chinese musicians can change the order of phrases in a backbone melody, and recombine them to create music that sounds significantly different from the original. They can even take selected phrases from different backbone melodies and combine them to make new pieces. For example, "Hanya xishui" (Winter Crow Plays in Water), a solo piece of Chaozhou *zheng* music, is a derivation from "Baban." Aside from utilizing *gefan*, the newly changed and constructed version (Example 9) reverses the sequence of phrases. Its first line is the third phrase of "Baban"; its second line is the first phrase of the second part of the "Hanya xishui"; its third line is the beginning of the third part of the piece. In addition, "Hanya xishui" is also a set of variations, each of which is realized by the technique of changing rhythmic patterns.

Example 9



Conclusion

If we compare the above six techniques of melodic development in traditional Chinese music, we can see that the most fundamental principle is change. And changes can occur in the levels of pitch, rhythmic pattern, scale, melody and formal structure. As change permeates all levels, it is reasonable to argue that the *Yijing* principle of constant change forms the very basis of Chinese music theory and practice. Understanding this, we can approach traditional Chinese compositions as well as performances with new insight.

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Glossary

Ai	哎
Akou	阿口
Anqiyan	暗七眼
Baban	八板
Ban	板
Bangziqiang	梆子腔
Banshi	板
Chaozhou	潮州
Che	尺
Dao	道
Daxing	大兴
Dui	兑
Erbaban	二八板
Erhuang	二黄
Erliuban	二六板
Ersipu	二四谱
Erxian	二弦
Fan	凡
Fan erhuang	反二黄
Fanwanggong	凡忘工
Fan xibi	反西皮
Gao	高
Gefan	隔凡
Gen	艮
Gong	宫
Gong	工
Gongche	工尺
Gongdiao	宫调
Gou	勾

Gua	卦
Guangdong	广东
Hai	咳
He	合
Henan	河南
Huanyin	欢音
Jiahua	加花
Jing	经
Jiqu	集曲
Kan	坎
Kun	坤
Kuyin	哭音、苦音
Langtaosha	浪淘沙
Li	离
Lianqu	联曲
Lijiafu	李家务
Liu	六
Liuban	六板
Qian	乾
Qinghai	青海
Qinqiang	秦腔
San	散
Sanban	散板
Sanjie	三借
Shaanxi	陕西
Shang	上
Shuangjie	双借
Si	四
Tianyan	添眼
Tiyan jiahua	添眼加花

Wu	五
Xia	下
Xiafan	下凡
Xiagong	下宫
Xianshi	弦诗
Xipi	西皮
Xun	巽
Ya	呀
Yang	阳
Yashang	压上
Yaosheng	摇声
Ye	也
Yi	一
Yijing	易经
Yi ban san yan	一板三眼
Yi ban yi yan	一板一眼
Yin	阴
Youban	有板
You ban wu yan	有板无眼
Zhen	震
Zheng	筝
Zhuan	传

附图：

乾
戌
南

巽

兑

西秋坎

东春离

震

艮

坤
申
北
冬

《易经》的原则和中国传统音乐中常用的旋律发展手法

本文认为作为中国群经之首的《易经》，不仅通过各种“卦”来推测自然和社会的变化，探讨天理与人道，追求宇宙变化的大原理、大法则，也为中国音乐艺术提供了哲学方法论的依据。《易经》之“易”即为“变易”，中国传统音乐中常用的旋律发展手法受《易经》的影响，突出“变化”和“变易”。文中把中国传统音乐中常用的旋律发展手法归纳为变音高、变节拍、变结构等数种不同的类别，并对它们做了简要的说明。

Performing Taiwan: Music, Dance, and Spectacle in the Celebration of President Chen Shui-bian's Inauguration[1]

Nancy Guy
University of California, San Diego

On March 18th, 2000, the day of the presidential elections in Taiwan , I happened to be watching CNN Headline News as I ate my lunch. I had almost forgotten that the polls in Taiwan had closed hours earlier when a brief announcement of Chen Shui-bian's victory quite literally brought me to my feet. Alone, in my condo in southern California, I performed a solo victory dance, astonished by this news snippet. My feeling of surprise was quickly replaced with a profound sense of awe. Years of struggle had finally brought Taiwan to this moment.

With their election of Chen Shui-bian, the people of Taiwan had overturned more than fifty years of Nationalist Party rule. At the close of W.W. II in 1945, control of Taiwan was granted to the Republic of China, which was then under the leadership of Chiang Kai-shek and his Nationalist Party (Kuo Min Tang or "KMT"). During the fifty previous years, Taiwan had been a Japanese colony. For decades, Nationalist governance of Taiwan was iron fisted. Thousands of Taiwanese died at the hands of Nationalist troupes during the February 28, 1947 Uprising (commonly referred to as "*er-er ba*", lit. "2/28") and many others were imprisoned, exiled, or murdered during the White Terror Period (*baise kongbu*) which, some Taiwanese argue, continued until martial law was lifted in 1987. The newly elected Vice President, Annette Lu (Lu Hsiu-lien), for example, had been imprisoned for five and a half years as punishment for her protest activities during the Kaohsiung Incident of 1979 (Gluckman 2000:38). Even President Chen had served a 246-day jail term for his opposition to Nationalist rule (Chen 2000a:77). The day when these two would be President and Vice President of the Republic of China had come–to quote an aptly titled *Newsweek* article about the inauguration–"Against All Odds" (Larmer 2000:12).

The first forty or so years of Nationalist rule had been characterized by the party-state's almost exclusive support of mainland Chinese-derived culture and its neglect (and even suppression) of all that was locally based.[2] Resentment over the Nationalist disparagement of local custom and culture was, in

fact, a significant component in fueling the drive for a change in government. A steady move towards "Taiwanization" (*bentu hua*) over the last fifteen or more years paralleled Taiwan's increasing democratization and liberalization. The arts (including music, literature, dance, theatre, etc.) were on the vanguard in articulating what belonged uniquely to Taiwan and in nurturing a growing sense of Taiwan consciousness (*Taiwan yishi*). Evidence of the shift from policy favoring mainland Chinese-derived arts to a Taiwan-centered policy was witnessed during President Lee Teng-hui's inauguration celebration in 1996 when Taiwanese opera was given a better position on the program than Peking opera.[3] This was read by the Peking opera actors as a sign that Lee–who was the first Taiwanese to hold the office of ROC president–favored local rather than mainland Chinese culture.[4]

The Taiwanese bravely cast their votes for Chen despite increasingly hostile threats from China.[5] Chen belongs to the Democratic Progressive Party (DPP) which has long been associated with the Taiwan independence movement. Beijing has continually warned that it will take the island by force if Taiwan declares independence. That threat had recently been renewed with the February 21, 2000, release of Beijing's 11,000-word white paper entitled, "The One-China Principle and the Taiwan Issue." Many political experts believe that the white paper was intended primarily to frighten voters away from Chen Shui-bian (see, for example, Chan 2000 and Eckholm 2000a).

Chen's election marked the beginning of a new era in Taiwan's history. I quickly decided that I would go to Taipei to witness the inauguration first hand, even though classes would still be in session.[6] I believed that the selection of music for use in the inauguration ceremony would provide key insight into the new administration's cultural policy.

In writing my grant proposal, I explained why it was critical for me to travel to Taiwan for the inauguration and I made several predictions:

> Chen will be inaugurated on May 20th, 2000 and I plan to go to Taipei to document this historic event. I am certain that the music used in the inauguration ceremony will illustrate Chen's vision for Taiwan's future. It will also be a strong and clear articulation of a continually evolving Taiwan consciousness. I predict that Taiwanese music will receive top billing, aboriginal song and dance will also be very prevalent, and that Chinese music, such as Peking opera, will be absent from the program.

My prediction that the performance activities would be illustrative of Chen's vision of Taiwan and his hopes for its future was correct. However, I am happy to report I was wrong in forecasting that the music and culture of Taiwan's *waishengren* (lit., "outside-province people") population would be excluded. The inclusion of music such as Peking opera, which has strong associations with Nationalist rule and the *waishengren* population, indicated that Chen would be encouraging reconciliation among Taiwan's contending ethnic groups.

Many introductions to ethnicity in Taiwan have been published elsewhere; for the purposes of this article, let it suffice to say that since 1949, Taiwan's society has been conceived of as being comprised of four main ethnic groups: 1) the aborigines (*yuanzhumin*), who lived in numerous different tribes before immigrants of Chinese descent came to dominate the island. Currently, there are nine distinct aboriginal tribes; altogether aborigines comprise less than 2% of Taiwan's total population; 2) the Hokkien (also referred to as "*fulao*" and "*Taiwan ren*") whose ancestors came from southern Fujian province before 1945; 3) the Hakka (*kejia ren*), whose ancestors came to Taiwan, mostly from Guangdong province, before 1945. Both the Hokkien and Hakka are considered "native" Taiwanese (i.e., *bendiren, benshengren*). About 85% of Taiwan's population are "native" Taiwanese; 4) *waishengren*, who came to Taiwan in the late 1940s and their descendants. Currently, they comprise about 14% of the island's population. Chiang Kai-shek and the Nationalists who fled the mainland in exile to Taiwan in 1949 are by definition "*waishengren.*" For many people on Taiwan, the association between *waishengren* and the Nationalist government has been very close.[7]

The ceremonial and performance events surrounding the inauguration were fantastic spectacles in which music, dance, and poetry were critical in narrating the past, re-affirming the present, and expressing dreams for the future. Never before in the Republic's relatively short history had a grander plan for inaugural celebration been executed. More than six hours of celebratory performances were attended by tens of thousands of people and were broadcast live on several television stations.

A committee headed by the incoming Vice Chairman of the Council for Cultural Affairs, Luo Wen-chia, planned the three special performance events in celebration of the inauguration.[8] These consisted of: 1) the inauguration celebration on the morning of May 20th held in the square in front of the Presidential Office in downtown Taipei; 2) the evening performance at the Chiang Kai-shek Memorial Park also in downtown Taipei; 3) and, another evening perfor-

mance on May 21st at Sun Yat-sen University in the southern city of Kaohsiung.

Saturday Morning, May 20th, 2000

On the historic morning of May 20th, the inaugural program consisted of two main parts: one held inside the Presidential Office and one staged out-of-doors in front of the Office. While I managed to procure a pass that would allow me to attend the outside portion, security measures prohibited spectators from carrying personal items into the performance area. This meant that I would not be able to record or photograph. I chose to stay in and record the televised program from the comfort of my friend's living room.

Beginning at 9 a.m., the swearing-in ritual of the new president, vice president, and cabinet commenced inside. The different portions of the ceremony were announced by a speaker who used a narrative style similar to that heard in the annual ceremony at Taipei's Confucian Temple. Between some sections of the ritual, a small ensemble of Western brass instruments played short excerpts from Handel's *Music for the Royal Fireworks* and other similar fanfares and marches.[9] Due to limited space in the Presidential Office, only five visiting heads-of-state witnessed the swearing in ceremony. The large outside audience, which numbered in the thousands, monitored these key events on massive video screens.

By 10 o'clock, the swearing-in ritual was completed and for the next hour, the new president and administration were greeted by foreign heads of state and other governmental representatives. At this point, the performance program began outside the Presidential Office. With their backs to the building, the musicians, singers, and dancers faced the thousands of audience members who were seated on what is normally the heavily trafficked intersection of Chongching South Rd. and Ketagalan Blvd. The main theme of the program was "Love Towards the People, Feelings for the Land" (Tui jen yu-ai, tui t'u-ti yu-ch'ing).[10] The program content was a clear illustration of Chen's hope for reconciliation and cooperation between Taiwan's different ethnic groups.

The hour of performance, which preceded the President and Vice President's arrival outside, had a three-part structure. Ethnic group representation and degrees of traditionality vs. modernization were the primary factors in forming the character of each section. The first section moved from traditional songs of two different aboriginal tribes to a Hakka mountain song. The perfor-

mance opened with "Announcing the Good News" sung by members of the Bunun tribe. Singers from the Tsou tribe followed with two numbers. Both groups of aborigines performed wearing traditional costumes. The Hakka mountain song was accompanied by traditional Chinese instruments (i.e., *yangqin, huqin,* and *luogu*). The singer wore a black bow tie and Western suit while his accompanists wore Chinese-style shirt jackets.

An article posted at the "Taiwan Today News Network" cited the main feature of the second section as the primacy of the "national language" (i.e., "*guoyu*" or "Mandarin").[11] It is impossible to state definitively what the "national language" symbolizes in early twenty-first century Taiwan. However, it is safe to say that it is associated with *waishengren* and with Nationalist Party rule; some view it as a symbol of the Nationalist "colonization" of Taiwan (see, for example, Liao 1999:201-204). For pieces to be performed at the inauguration in Mandarin, indicated that Chen's administration intends to be inclusive of the *waishengren* population. Some *waishengren* fear that now the Taiwanese are in power, they will be victims of discrimination, just as the Taiwanese were under the *waishengren*-dominated Nationalist rule. The "national language" section can be read as a peace offering–a hand extended to the minority *waishengren* population.

All pieces in the second section were accompanied by the National Symphony Orchestra. The first and last selections were concertos written by Taiwanese composers. First was the *Bamboo Flute Concerto, no. 1* by Ma Shui-lung (b. 1939 in Keelong). The *Violin Concerto in D* by Hsiao Tyzen (b. 1938 in Kaohsiung), a composer who self identifies as Taiwanese American, concluded the section.[12] Between the concertos was a reading in Mandarin by Chiang Hsuan of his poem "Aspiration." This marked the first time in R.O.C. history that poetry was read at an inaugural ceremony. Following the reading, Hsu Chien-wu's poem "Spring Spirit" was sung in Mandarin by a soprano-tenor duet to the music of composer Chu Wen-chung (also known by the Cantonese pronunciation of his name "Wut Man Chung"). Chu was born in China's Sichuan province and he studied composition at the Beijing Central Music Conservatory. He immigrated to Hong Kong in 1975 where he died in 1992. The inclusion of his music in the program illustrated Taiwan's connection to the people and cultural products of greater China (*da Zhongguo*). The conciliatory and cosmopolitan spirit suggested by the works in section two was echoed in Chen's inaugural speech in which he stated:

> We must open our hearts with tolerance and respect, so that our diverse ethnic groups and different regional cultures may communicate with each other, and so that Taiwan's local cultures may connect with the cultures of Chinese-speaking communities and other world cultures, and create a new milieu of "a cultural Taiwan in a modern century." (Chen 2000b)

The works of section three were all spoken or sung in Taiwanese. The section opened with Lee Min-yung's reading of his poem "Inner Voice." Taipei newspapers reported that Chen Shui-bian had met with Lee in April and asked him to read one of his poems for the inaugural performance. Lee wrote "Inner Voice" in 1995 while musing about what Taiwan would be without the Nationalist Party in office. According to Lee, "the poem paints a picture of freedom and its impact on children from the mountain tops and seashores" (Chu 2000). Lee compared his participation with Robert Frost's poetry reading at the inaugural ceremony for John F. Kennedy in which Frost reminded Kennedy that "power corrupts whereas poetry purifies one's mind." Lee said that he would use this opportunity not to flatter the new president, but to remind Chen of the expectations he and other artists hold for the government (ibid).

Lee Min-yung's poem "Ode to Jade Mountain," set to music by Hsiao Tyzen, was the first of three choral pieces sung in Taiwanese. Next was "Open the Door and Window to the Heart" composed by Lü Chuang-sheng (b. 1916 in Taichung county). Lü grew up during the Japanese colonial period and received his early compositional training at the Toyo School of Music (later renamed the Tokyo School of Music). The final piece, "Sunrise over Taiwan," was composed by Chin Hsi-wen (Gordon Shi-Wen Chin), who earned his doctoral degree in composition from the Eastman Conservatory in 1985.

Around 11 a.m., when the performance had finished, President Chen, Vice President Lu, and others, moved outside for the completion of the ceremony. This portion began with the raising of the national flag and was followed by the singing of the "Republic of China National Anthem." Breaking with the usual practice of inviting a singer trained in the Western operatic tradition, Chen Shui-bian invited A-mei (a.k.a. Chang Hui-mei or Zhang Huimei)– a pop diva of Taiwan aboriginal decent whose fame is not limited to Taiwan, but reaches to Mandarin-listening audiences around the world–to sing the anthem. [14] She sang with the accompaniment of the National Symphony Orchestra.[15] A-mei's selection caused an uproar among some professors of Western art music

who felt it improper to have a pop singer perform the national anthem at such an important event.

Several days before the inauguration, I met with Dr. Wu Jing-jyi, one of President Chen's national policy advisors. In our discussion of A-mei's upcoming performance, he told me that the main reason for choosing the pop star was because her performance would make the anthem sound fresh. Wu said that over many years of hearing it played before every movie and every performance, as was customary in Taiwan, people had become insensitive to and emotionally detached from the anthem. A-mei's singing would bring new life and new meaning to the old national anthem.

Youth and vitality were significant qualities that A-mei brought to her performance of the national anthem. The main theme for Chen's presidential campaign had been "Young Taiwan, Vibrant Government." Chen, who was only forty-nine years old at the time of his election, said that this theme represents his "aspiration and vision for Taiwan and [its] government" (Chen 2000a:44). As noted by the London *Financial Times*, A-mei's "selection to sing the national anthem reflected Mr. Chen's desire for a more inclusive government that celebrates youth culture" (Dickie 2000:9).

An unexpected reaction to A-mei's performance was her being blacklisted in the P.R.C. Immediately following her appearance at the inauguration, the Communist Party's Propaganda Department ordered China's state-owned media to halt the dissemination of all advertisements for the soft drink Sprite featuring A-mei. The Taiwanese pop star's image vanished from billboards in Beijing, Shanghai and other mainland cities as the ban went into effect.[16] Coca-Cola was reportedly notified the day before the inauguration that its multi-million dollar advertising campaign would be withdrawn (Dickie and Kynge 2000:14). A Coca-Cola China spokeswomen reported that the company was offered no explanation; they were simply informed that the orders to halt the ad campaign had come "from above" (Lin 2000:3). In addition to banning her Sprite advertisements, A-mei is also forbidden to enter mainland China for three years (Shao 2000:6). China distrusts Chen Shui-bian because of his past support for Taiwan independence. Because of her performance at Chen's inauguration, Beijing cast A-mei as a Taiwan independence supporter.[17]

Chen's inaugural speech–which was anxiously awaited not only by the people of Taiwan, but by government officials throughout the world–followed the singing of the national anthem. The importance of the speech was captured

by a headline in *The Irish Times* which read, "War or Peace May Hinge on Inaugural Address by Taiwan's New President" (O'Clery 2000:12). Would his speech somehow infuriate Beijing and bring a military attack to the island? Chen's positive gestures towards China since the election suggested that he would deliver a message of peace and reconciliation, but what if he inadvertently offended the Chinese Communists? Tensions were high, the stakes enormous. The day before the inauguration, the Taipei-based *China Post* printed:

> Few presidential inauguration speeches will be as closely listened to, or as carefully crafted, as the one Taiwan's Chen Shui-bian delivers on Saturday. Chen's all-but-impossible task will be to come up with a magic formula that will please a bellicose Beijing, a worried Washington and pro-independence diehards in his Democratic Progressive Party (Lim 2000:4).

About ninety percent of the fifty- minute speech entitled, "Taiwan Stands Up: Advancing to an Uplifting Era," was dedicated to Taiwan's own domestic affairs.[18] The most frequently quoted phrase, however, regards Taiwan's future relationship with China. Chen stated that:

> As long as the CCP regime has no intention to use military force against Taiwan, I pledge that during my term in office, I will not declare independence, I will not change the national title, I will not push forth the inclusion of the so-called "state-to-state" description in the Constitution, and I will not promote a referendum to change the status quo in regard to the question of independence or unification.

Chen's masterfully written and delivered speech gave China little to criticize. However, Beijing issued a statement within two hours of its delivery, charging Chen with being evasive and unclear regarding reunification (Eckholm 2000b).

A musical selection closed the morning program. Composer Ma Shui-lung was commissioned just a month before the inauguration to write the choral piece "God Bless Our Land, Formosa," based on a poem by Hsu Hui-chih. Luo Wen-chia of the celebration planning committee hopes that the new piece will become a theme song for future national ceremonies (Chu 2000:4).

May 20, 2000, Morning Inaugural Program
(see table in glossary for original names and title)

	Piece/Event	Performer(s)	Composer/Poet
9:50	"Announcing the Good News"	members of the Bunun Tribe from Nant'ou County	Traditional Song of the Bunun Tribe
9:52	"Harvest Song"/"Ode to History"	members of the Tsou Tribe from the Ali Mountain area of Chia-I County	Traditional Song of the Tsou Tribe
9:57	"Joyous Occasions Come One after the Other"	Yang Chao-chen, voice yang-ch'in, k'e-ch'ia hu-ch'in, luo-ku accompaniment	Yang Chao-chen, lyrics; traditional Hakka tune
10:02	Bamboo Flute Concerto, no. 1	Chen Chung-shen, pang-ti; National Symphony Orchestra (NSO)	Ma Shui-long, composer
10:13	"Aspiration"	Chiang Hsuan, poetry reading; NSO	Chiang Hsuan, poet
	"Spring Spirit"	Lin Huei-chen, soprano; Hueh Yang-tung, tenor; NSO	Hsu Chien-wu, lyricist; Chu Wen-chung, composer
10:20	Violin Concerto in D	Su Hsien-ta, violin; NSO	Hsiao Tyzen, composer
10:31	"Inner Voice"	Li Min-yung, poetry reading; NSO	Lee Min-yung, poet
	"Ode to Jade Mountain"	Northern District United Chorus; NSO	Lee Min-yung, poet; Hsiao Tyzen, composer
10:40	"If I Open the Doors of My Heart"	Northern District United Chorus; NSO	Wang Ch'ang-hsiung, lyricist; Lü Chuan-sheng, composer
10:45	"Sunrise over Taiwan"	Northern District United Chorus; NSO	Lu Chia-fen, lyricist; Chin Hsi-wen, composer

10:50	Introduction of Foreign Dignitaries		
11:00	Welcoming of the President and Vice-President of the Republic of China	Master of Ceremonies	
11:02	Accompanying Music	Ministry of Defense Band	
11:04	"Republic of China National Anthem"	A-mei (Chang Hui-mei); NSO	Sun Yat-sen, lyricist; Ch'eng Mao-Yün, composer
11:10	President and Vice President Deliver Their Public Oaths of Office		
11:17	Accompanying Music	Ministry of Defense Band	
11:22	Firing of the 21-Gun Salute	Accompanied by Ministry of Defense Band	
11:30	The Tenth President of the Republic of China, Inaugural Address		President Chen
12:00	"God Bless Our Land, Formosa"	Northern District United Chorus; NSO	Hsu Hui-chih, poet; Ma Shui-long, composer

Saturday Evening, May 20th, 2000: State Banquet, Fireworks Display, and Performance Extravaganza

Three major events took place in Taipei the evening of the inauguration: 1) a state banquet; 2) a fireworks display over the Tamsui River; 3) a multi-media performance extravaganza. Of these, I attended the performance extravaganza. I drew my information about the banquet from newspaper coverage and television broadcasts of the event which several friends videotaped for me.

At the Grand Hotel in north Taipei, a state banquet was attended by the new administration and about 300 guests, half of which were foreign dignitaries. The menu was highly symbolic due in part to its inclusion of Taiwanese street-stall snacks and desserts–which had never before been prepared by the exclusive Grand Hotel–alongside traditional Chinese dishes. The nine-course dinner began with fresh asparagus wrapped in Norwegian salmon, milk fish soup, and Tainan-style rice cake. The feast concluded with the most politically symbolic dish of the evening, a taro and sweet potato sponge cake. Taro has come to symbolize *waishengren*, while sweet potatoes are taken to represent Hokkien-speaking Taiwanese. Even the island of Taiwan is said to be in the shape of a sweet potato. The cake made "an obvious tribute to Taiwan's political makeup and the harmony that has grown between the two ethnic groups since the KMT took control of the island over half a century ago" (Sung 2000:3). Sweet potatoes are also associated with poverty. In this context, they alluded to Chen Shuibian's own background and to the power of hard work and perseverance. Chen was born to poor, uneducated parents, in a small village in Tainan county. This tenacious "native son of Taiwan" passed exam after exam and eventually graduated first in his law school class at Taiwan's top academic institution, National Taiwan Univesity.

The main theme of the spectacular multi-media production was "Let's build memories together." In an interview published in *The China Post* several days before the event, the show's producer, Lee Yung-feng of the Paper Windmill Theater and Foundation, said that the program would "examine the history of this piece of land even as a new page in another chapter is about to begin to be written" (Lu 2000:10). The theme of ethnic reconciliation, which was prominent in the morning inaugural program, was paramount in the evening show. Lee said that he hoped the performance would make the audience "pause to recall and reflect on what the men and women, regardless of their ethnic origins and political party affiliations, have done and contributed towards nation building" (ibid). I met with the "thirty-something" Lee Yung-feng this past August

to discuss the program and asked him to further elaborate on its theme.[19] He immediately began by saying:

> Taiwan has a big question, a big problem. From 1950, when the mainland people came here, there has a been a conflict; a big conflict that persists up to today. We hope that *benshengren* and *waishengren* can live together peacefully. Therefore, the most important thing [for the program] was to let the people of Taiwan know . . . it doesn't matter whether they are *benshengren* or *waishengren*, we have all lived together on this piece of land for fifty years. This was the most important theme for the May 20th event. So, we included *huangmeidiao*, old folk songs, popular songs, and other traditional things. We wanted everyone to feel from the music–whether they are *benshengren* or *waishengren*– these are the songs that they all have heard since childhood. So, we used all of these songs to make one complete program. The music allowed people to see that we share the same memories. We don't want to continue the *waishengren* and *benshengren* distinction.[20]

The performance event was held in the mall area of the Chiang Kai-shek Memorial Park, between the National Theater and the National Concert Hall, in downtown Taipei. The show involved the efforts of ten different directors and at least 1,200 performers. Altogether more than 1,700 people were involved in staging the three-hour-long extravaganza. At 7 p.m., as the audience faced eastwards towards the enormous stage, the conductor of the Kaohsiung Symphony Orchestra gave the downbeat to Wagner's "Prelude to Act III of Lohengrin." As the brass belted out the main theme, the western sky exploded in light and color with the start of the Tamsui River fireworks display. It was incredibly exciting (though I paused to wonder about the seemingly universal appeal of Wagner) and I did not know which way to turn.

Even facing the enormous stage area, it was difficult to focus one's attention. The show was a multimedia, multi sound and image journey through Taiwan history. The performance space was comprised of main six areas. On the extreme left and right sides were two video screens that were about two stories high. Between the video screens and the central stage were two alcoves above and behind which were yet two more large video screens. The symphony orchestra was situated in the stage-right alcove. The stage-left alcove later housed the rock artist Joy Topper (Chu T'ou-p'i or "Pig-head-skin") and his band (Figure 1). The central stage was seventy-five meters wide and had an extension on the front which was large enough to accommodate the several cars that would

drive across it later in the program. Behind the central stage was one more video screen which was at least three stories high and as wide as the stage. The images of the far right and far left screens were the same as the central screen. The screens behind the two alcoves usually showed yet another image. There were two additional video screens set up midway through the audience section for the benefit of viewers in the back.

Lohengrin segued into Beethoven's ever popular "Ode to Joy." Elementary school students trotted out onto the stage singing to the Beethoven and were followed by university-aged students from the Ministry of Defense, Political Warfare Institute chorus. Together, more than one hundred strong, they sang the patriotic songs "Blue Sky, White Cloud" and "The National Flag Song." With barely a break in the action, the ritual sounds of *beiguan suona*, cymbals, drums and gongs took over as about seven, eight feet-tall ritual figures (*shenjiang*, lit. "god-warriors"), proudly strode across the stage.[21] The video screen behind the central stage showed images of island temple festivals and ritual parades, while the screens on the extreme right and left focused on the twenty or so *beiguan* musicians. As the ritual figures filed off the stage and into the audience, Peking opera acrobats took over. The Peking opera segment, with excerpts from several auspicious plays, lasted more than 7 minutes.

Following the patriotic and ritually auspicious opening, the program started on its roughly chronological narration of Taiwan history. With the emcee's announcement "Let's return to Taiwan's earliest time," aboriginal singer Kuo Ying-nan (a.k.a. Difang) and his group of elderly Amis singers, clad in traditional costume, appeared in front of the stage-right alcove singing the now world-famous "Song of Joy."[22] A 1978 field recording of Kuo and his wife singing the song was unlawfully incorporated into Enigma's 1993 hit song "Return to Innocence" which was later used as the theme song for the 1996 Centennial Olympic Games in Atlanta.[23] While Kuo and the others sang, about one hundred frogmen from the Marines performed calisthenics on the central stage wearing camouflage shorts, white athletic shoes and socks, and camouflage-painted faces. The central video screen alternated between broadcasting a video which accompanies one of the cuts from Kuo's new age-influenced CD, *Circle of Life* (produced by the Magic Stone record company) and showing clips of Taiwan's natural beauty. The screens above the alcoves displayed the Marines performing their calisthenics. In August, I asked Lee to explain the relationship between the aboriginal singers and the frogmen. He said that the young, physically fit frogmen, who have all grown up in Taiwan, represent strength. In the past, aborigines were soldiers and hunters and were also very strong. In addition, they are a

natural part of Taiwan. Together with video clips of Taiwan's mountains and ocean, the indigenous music and the strong modern warriors represent an image of strength that grows naturally from this land. Lee said with its placement at the beginning of the program, this piece illustrated that "this is Taiwan, this is the place we live."[24]

The show's narration moved us quickly from Taiwan's timeless past (inhabited by aboriginal peoples) to the Portuguese naming of "Ihla Formosa" (beautiful island), through the Spanish and Dutch colonization, and into the Japanese colonial period. Absent from this rapid march through history was any mention of Chinese administration or colonization of the island. The next several segments recalled the Japanese colonial period. Lee Yung-feng recovered period film footage which acted as a backdrop to the performance (Figure 2). Liao Chiung-chih, who over her long career has earned the title "the number one 'tragic tan' (*diyi kudan*)" of Taiwanese opera, sang a lullaby associated with the final years of Japanese occupation.

Appearances by pop singers, some of them now elderly, singing their original songs brought the past back to life. The star line-up included singers of Taiwanese songs, Wen Hsia, Wen Hsiang, and seventy-two-year-old, Hung I-feng (Figure 3), and singers of Mandarin songs, Ching Shan, Chang Ch'i and Hsieh Lei, whose fame collectively spanned the 1950s through the 1970s.

A number of celebrities who now live overseas were brought back to Taiwan for this special occasion. Ivy Ling Po (Ling Po), who was enormously famous during the early 1960s for her role as the young man, Liang Shanpo, in the filmed version of the Huangmei opera "Butterfly Lovers," flew back from her home in Vancouver. The famous variety show hostess in the 1960s and 1970s, Pai Chia-li, returned from Singapore and was driven onto the stage in the first Yulon brand car to come off the assembly line in Taiwan.

Other highlights were two dance excerpts by the "Cloud Gate Dance Theater," a segment by Huang Chun-hsiung's puppets of television fame, a piece performed by the He Luo Taiwanese Opera Troupe, and a parade of figures dressed as popular cartoon characters. The list of participating stars included singer Chang Fengfeng, who performed *huangmei* opera with Ivy Ling; aboriginal singer Hu T'e-fu; former member of the New Formosa Ensemble (Hsin pao-tao k'ang-le tui), Huang Lien-yü, who has been important in bringing Hakka songs to the pop music mainstream; balladeer Ts'ai Chin; and, Mandarin pop singers Chou Hua-chien, Meng T'ing-wei, and Ts'ai Hsing-chüan. Ts'ai, fa-

mous for her cover versions of the late Teresa Teng (Teng Li-chün) songs, was driven onto the stage in a military jeep escorted by three young men in military police costumes. This referenced the strong association of *waishengren* Teresa Teng with the Nationalist military due to her frequent entertaining of soldiers at military camps and bases.

The excitement level reached its height with the appearance of rock star Wu Bai and his band China Blue. At about 9:50, Wu Bai made way for the final number. Several hundred of the evening's performers filled the stage in preparation for President Chen and Vice President Lu's entrance. In his short speech which began, "Tonight is really different," Chen thanked the people of Taiwan for making this moment possible (Figure 4). The program closed with a mass singing of "Beautiful Island" (Mei-li-te pao-tao).

Sunday Evening, May 21th, 2000

The southern city of Kaohsiung was the site of a final large-scale celebratory performance. Since I had to fly back to San Diego Monday morning, I was unable to travel to Kaohsiung to attend; therefore, my report is based mostly on newspaper descriptions and the televised version of the event. The program, which started at 7 p.m at the Chung Cheng Sports Arena, was attended by about 10,000 audience members (Yang, Hu and Chen 2000). Its main theme was "Hai-k'uo t'ian-k'ong, je-ch'ing Tai-wan," which translates rather awkwardly as "Passion for Taiwan is as boundless as the sea and sky." Unlike the Taipei program, which took Taiwan's history as its overarching theme, the Kaohsiung program was more loosely structured. The "ocean" and Taiwan's natural and indigenous riches were the threads that bound the show together. Another difference from the Taipei program was the predominance of the Taiwanese language. The two emcees in Kaohsiung spoke mostly in Taiwanese with about a fourth of the dialogue in Mandarin.

The opening was a very rousing seven minutes by a drumming ensemble that was similar in sight, sound, and spirit to taiko groups. As the drummers performed, images of the island's seas, shorelines, and aquatic life were cast on the video screen at the back of the stage. Kaohsiung Mayor Frank Hsieh (Hsieh Chang-t'ing), who is currently the chairman of the Democratic Progressive Party, gave a several-minute long speech following the initial drumming opener.

The first production number featured about forty members of the Puyuma tribe, all of whom wore ethnic costumes. The segment featured two Puyuma singers who had recently won Golden Melody Awards (i.e., Taiwan's equivalent of the Grammies). Female singer Chi Shao-chün (also known by her Puyuma name "Samingad") won the Best New Artist Award while her uncle Ch'en Chien-nien (a.k.a. "Pur-dur") was awarded Best Male Vocalist and the Best Song Writer in the eleventh annual competition (Liu 2000:93). Chi Shao-chün sang the first piece, which was based on a traditional chant, with her grandmother. Following her second number, sung to guitar accompaniment, Chi introduced Ch'en Chien-nien. While Chi sang her two pieces in the Puyuma language,[25] Chen performed in Mandarin. His second piece, "We Are the Same Tribe," had a strong message of ethnic reconciliation. The song, which comes from his award-winning CD, *Ho-hi-yan Ocean,* begins "Mountain people are good. People of the plains are good. We are all people of this place."[26] Altogether, the Puyuma segment of the program lasted about fifteen minutes.

A good portion of the evening's program borrowed the old-style variety show format which has been popular in Taiwan television for many years. The list of participating stars included: Ts'ai Chen-nan, the blind duo Kin Men-wang and Lee Bin-hui, Ts'ai Yi-lin, Wang Ch'ung-ping, Li Tu, the aboriginal singer Kao Sheng-mei, and Huang An. The female duo China Dolls (Zhongguo wawa), who are overseas Taiwanese living in Thailand, flew to Taiwan to participate. Two other recent Golden Melody Award winners also joined the program. The winner of the Best Performance Group, the rock band Luan-tan, gave a rousing performance and the "best female vocalist" Yang Naiwen closed the evening's program.

Around 9:50, President Chen, Vice President Lu, Mayor Frank Hsieh, and several additional officials took the stage. After Chen gave a brief speech in Taiwanese, he and the others each took a microphone and sang the Taiwanese song "Happily Navagating the Seas" (K'uai-le te ch'u-hang), karaoke style. With the musical number completed, Chen and some of the others departed. Vice President Lu then addressed the audience, also in Taiwanese, and introduced several foreign guests. The foreigners were among those working for organizations such as Amnesty International who had fought to keep Lu and other dissidents from being executed following the Kaohsiung Incident of 1979. The scene was yet another reminder of the distance that had been travelled on the way to this moment. In the days surrounding the inauguration, similar episodes were numerous and very moving. As the faces of the new administration members appeared on television and at these official events, one could not help but be

reminded that many had been imprisoned and some had lost friends and even children to assasination during their years of struggle.[27]

The performance events organized in celebration of the inauguration were fabulous displays of the hopes and dreams for Taiwan's future. The desire for ethnic group reconciliation and cooperation was the overiding theme shared by all three major programs. Love for the land, recognition of the island's unique history, and respect for the traditions of the peoples of Taiwan are among those dreams.

Figure 1: Pop rocker Joy Topper made his entrance singing to a Huangmei opera melody.[28]

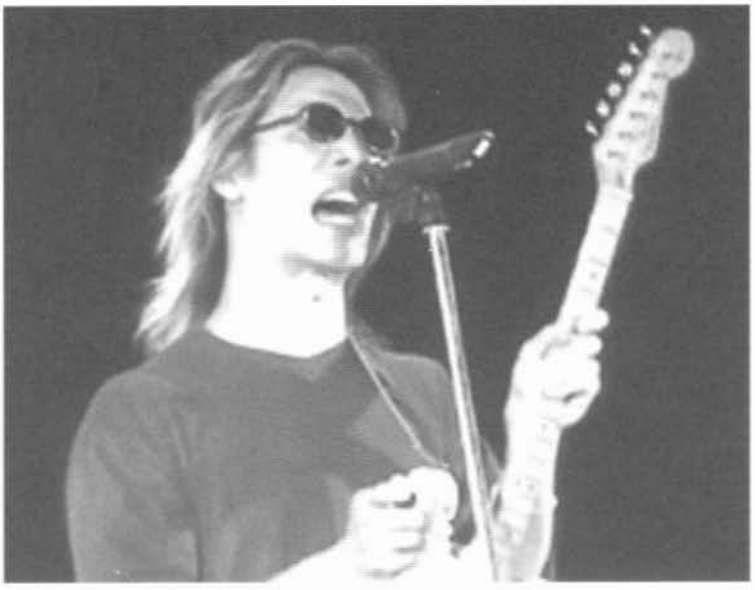

Figure 2: Production number recalls the Japanese colonial period.
(Note the period film footage as background to stage performance.)

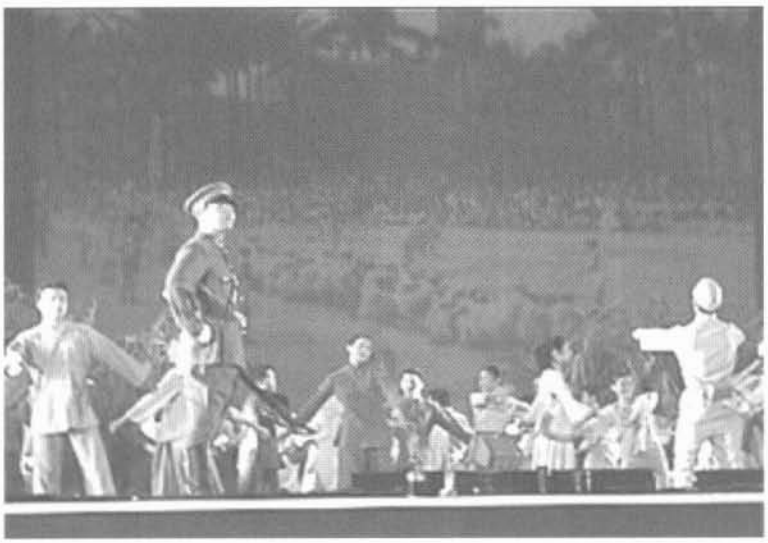

Figure 3: Stage director works to fix Hung I-feng's stage position during the evening dress rehearsal, 19 May.

Figure 4: President Chen and Vice President Lu take the stage Saturday night in Taipei.

Notes

1. Writing in English on Taiwanese and Chinese subjects never gets less complicated. Readers will find a mix of Wade-Giles, *pinyin,* and other unidentifiable romanizations of names, titles, and places. In the past, I have almost always employed *pinyin,* which is the most widely used system among scholars of mainland Chinese subjects. In an article covering the inauguration of the R.O.C. president, however, I felt particularly uncomfortable using that system universally. I have, therefore, retained the romanization of personal, proper, and place names as they appear in English-language newspapers printed in Taiwan. All names have been romanized according to their Mandarin pronunciations. I apologize in advance if I have offended anyone who prefers to romanize according to the Taiwanese pronunciation.

2. For more on Nationalist disparagement of local Taiwanese culture, see Chang 1997:115-121.

3. Lee Teng-hui belongs to the Hakka ethnic group. Both Hakka and Hokkien people consider Taiwan to be their ancestral home and are, therefore, called "*benshengren*" (lit. people of this province).

4. For many years, Peking opera received very strong support from the R.O.C. government. The Ministry of Defense maintained between seven and four full-time professional troupes for more than thirty years and the Ministry of Education also supported one troupe. In 1995, however, the three remaining Ministry of Defense troupes were disbanded. In their place, one troupe was formed under the Ministry of Education's administration. The last remaining troupes, the Fu-hsing and Kuo-kuang, are expected to be merged within the next year.

5. Ironically, the more Beijing pressures Taiwan, the greater distance the Taiwanese aim to put between themselves and China. Former deputy secretary general of the Nationalist Party Shaw Yu-ming noted that China's rigid Taiwan policy "has caused negative emotional reaction from our people and boosted the inclination, or sympathy, for independence." In 1993, polls showed that forty percent of the Taiwan population considered themselves "Chinese" compared to thirteen percent in 1999 (see "China's half-century of intimidation of Taiwan Backfires", Yahoo News retrieved 9/30/1999 from <asia.yahoo.com/headlines/290999/news/93857020-90929020252.newsasia.html>.

6. Fortunately, research activity is generously supported by my home institution and there was a call for research proposals between the time of the election and the inauguration. I would like to thank my department chairman, Professor John Fonville, for allowing me to conduct research in Taipei in the middle of the term. I'd also like to thank my teaching assistants Aiyun Huang, Ellen Weller, and Michael Dessen for keeping the show running in my absence. The trip to Taiwan, which I termed a "research emergency," was generously supported by a grant from the University of California, San Diego, Academic Senate Committee on Research.

7. For a brief introduction to the so-called "ethnic" groups in Taiwan and a brief history of tensions between them, see Guy 1999:509-510 or Copper 1999:10-13.

8. The group included Dr. Wu Ching-jyi (national policy adviser), Lin Ching-pu (Tai Yuan Foundation, chairman), Chen Chi (Taiwan Arts Promotion Association), Lee Yung-feng (artistic director of the Paper Windmill Theater), Hao Kuang-tsai (publisher), Hsu Lu (radio and television broadcasting), and Pu Ta-chung and Wu I-feng.

9. Unfortunately, the television cameras never focused on the musicians, so I cannot offer any further information on their placement or the exact composition of the ensemble.

10. "Jiuzhi Dadian, Ge Yong Sibainian Tudi Qing," *Liberty Times Web*, 18 May 2000. Retrieved 14 Sept. 2000 from <www.libertytimes.com.tw/today0518/today-p10.htm>.

11. Retrieved 14 September 2000 from <ttnn.com/cna/000518/e24_b.html>.

12. According to the liner notes of the CD *Tyzen Hsiao Violin Concerto* (Fisherman's Cultural Audio Video Press, Taipei, n.d.), this piece was given its world premier in 1992 by Taiwanese violinist Lin Chao-liang and the San Diego Symphony Orchestra.

13. The original source for this table was retrieved 14 September 2000 from<www.ttimes.com.tw/politics/520/program.html>.

14. A-mei is the daughter of a Puyuma tribal chief.

15. See "Chen Shuibian Weimian Gongzuo Renyuan: Rangjiu Zhi Dadian Biancheng Wenhua Xiangyan," *Lianhebao* 9 June 2000. Retrieved 17 July 2000 from <www.udnnews.com/ARCHIVE/2000/06/09/CULTURE?500885.htm>

16. "Beijing Pulls Sprite Ads in Anger of A-mei," *Taiwan News*, 24 May 2000, p. 15.

17. It is ironic that China has cast A-mei as an independence supporter since she has never been a supporter of Chen Shui-bian or the Democratic Progressive Party. While A-mei appears to aim for political neutrality, in fact, she has ties to the most pro-China, pro-unification faction in Taiwan. She is the performer of the theme song for the UFO radio station which was established by Jaw Shau-kong, the founder of the New Party. Of Taiwan's major parties, the New Party is at the opposite end of the political spectrum from the DPP. See Shao 2000:6.

18. The speech is available at the ROC Government Information Office website <th.gio.gov.tw/pi2000/dow_1.htm>.

19. Lee was born in 1962.

20. I met with Lee Yung-feng at the offices of his Paper Windmill Theater and Foundation on 24 August 2000, in Taipei, Taiwan. We spoke mostly in Mandarin with an occasional sprinkling of English.

21. I estimate their height to be around eight feet.

22. The video broadcast of the performance listed the titles of the Amis singers' two songs as "Rhythm and Melody of the Earth" (dadide lu dong), and "Joyful Drinking Song" (yin jiu huanle ge).

23. For details of the case in which Kuo Ying-nan and his wife sued Michael Cretu and his record company, Capitol/EMI, among others, see my forthcoming article "Trafficking in Taiwan Aboriginal Voices." In *Handle with Care: Engagement and Responsibility in the Return of Field Materials*, edited by Sjoerd R. Jaarsma. University of Pittsburgh Press.

24. Talk with Yung-feng, 24 August 2000, in Taipei, Taiwan.

25. All Taiwan aboriginal languages are from the Austronesian family.

26. From Pur-dur's CD *Ho-hi-yan Ocean* released in 1999 by TCM (Taiwan Color's Music Co.), Taipei, Taiwan.

27. For a brief discussion of the Lin family murders, for example, see Rubinstein 1999:472, note 31.

28. The exact words of his first phrase were: "Chen Shui-bian is president, there's no need for independence, and we don't want unification. Everyone is relaxed and happy" ("*ChenShuibian lai dang zongtong, bu yong du, ye bu yao tong. Dajia dou qingqing, songsong.*")

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Glossary

A-mei	阿妹
baise kongbu	白色恐怖
beiguan	北管
bendiren	本地人
benshengren	本省人
bentu hua	本土化
Chang Ch'i	張琪
Chang Feng-feng	張鳳鳳
Chang Hui-mei (Zhang Huimei)	張惠妹
Chen Chien-nien	陳建年
Chen Shui-bian	陳水扁
Chi Shao-chün	紀曉君
Ching Shan	青山
Chou Hua-chien	周華健
Chu T'ou-p'i	豬頭皮
da zhongguo	大中國
diyi kudan	第一苦旦
er er ba	二二八
fulao	福佬
guoyu	國語
Hai-k'uo t'ian-k'ong, je-ch'ing Tai-wan	海闊天空，熱情台灣
Hung I-feng	洪一峰
Hsieh Chang-t'ing	謝長廷

Hsieh Lei	謝雷
Hu T'e-fu	胡德夫
Huang An	黃安
Huang Chun-hsiung	黃俊雄
Huang Lien-yü	黃連煜
kejia ren	客家人
Kin Men-wang	金門王
Kao Sheng-mei	高勝美
K'uai-le te ch'u-hang	快樂的出航
Kuo Ying-nan	郭英男
Lee Bin-hui	李炳輝
Lee Teng-hui	李登輝
Li Tu	李度
Liao Chiung-chih	廖瓊枝
Ling Po	凌波
Lu Hsiu-lien (Annette Lu)	呂秀蓮
Luan-tan	亂彈
Luo Wen-chia	羅文嘉
Mei-li-te pao-tao	美麗的寶島
Meng T'ing-wei	孟庭葦
Pai Chia-li	白嘉莉
shenjiang	神將
Taiwan yishi	台灣意識
Taiwan ren	台灣人

Teng Li-chün (Teresa Teng)	鄧麗君
Ts'ai Chen-nan	蔡振南
Ts'ai Chin	蔡琴
Ts'ai Hsing-chüan	蔡幸娟
Ts'ai Yi-lin	蔡依林
tui jen yu ai, tui t'u ti yu ch'ing	對人有愛・對土地 有情
waishengren	外省人
Wang Ch'ung-ping	王中平
Wen Hsia	文夏
Wen Hsiang	文香
Wu Bai	伍伯
Wu Jing-jyi	吳靜吉
Yang Nai-wen	楊乃文
yuanzhumin	原住民
zhongguo wawa	中國娃娃

MAY 20, 2000, MORNING INAUGURAL PROGRAM
(original names and titles)

時間	節目名稱	演出者	作者
9:50	報訊歌	南投縣信義鄉朋德社區 布農原音合唱團	布農族傳統歌謠
9:52	豐收歌／歷史頌	嘉義縣阿里山鄉特富野社 （鄒族原音合唱團）	鄒族傳統歌謠
9:57	椿椿喜事疊疊來	楊兆禎　唱 客家胡琴鑼鼓伴奏	楊兆禎　詞 客家老山歌
10:02	梆笛協奏曲 I	陳中申　　梆笛 國家音樂廳交響樂團	馬水龍　曲
10:13	願	許建吾　詩 國家音樂廳交響樂團	蔣　勳　詞
	春神	林惠珍　女高早 薛映東　男高音	許建吾　詞 屈文中　曲
10:20	D調小提琴協奏曲III	蘇顯達　小提琴 國家音樂廳交響樂團	蕭泰然　曲
10:31	心聲	李敏勇　詩 北區聯合合唱團 國家音樂廳交響樂團	李敏勇　詞
	玉山頌	北區聯合合唱團 國家音樂廳交響樂團	李敏勇　詞 蕭泰然　曲
10:40	阮若打開心內的門窗	北區聯合合唱團 國家音樂廳交響樂團	王昶雄　詞 呂泉生　曲
10:45	日出臺灣	北區聯合合唱團 國家音樂廳交響樂團	盧佳芬　詞 金希文　曲
10:50	介紹各國貴賓		
11:00	歡迎中華民國總統／副總統蒞臨會場，全體起	司儀	
11:02	奏樂	國防部示範樂團	
11:04	唱國歌	張惠妹 北區聯合唱團 國家音樂廳交響樂團	
11:10	總統副總統宣誓誓言	總統／副總統	誓詞
11:17	奏就職樂	國防部示範樂團	（典禮音樂）
11:22	施放禮砲	國防部示範樂團	總統致敬曲
11:30	中華民國第十任總統就職 演說	陳總統	
12:20	天知吾土，福爾摩沙	北區聯合合唱團 國家音樂廳交響樂團	許悔之　詞 馬水龍　曲

Wax Cylinders: Gems from the Early Twentieth Century[1]

Joanna Lee

University of Hong Kong

Introduction

This article provides a thumbnail sketch of a very significant collection of Chinese musical historical recordings. It is currently in the department of music ethnology (Abteilung Musikethnologie) of the Museum of Folk Art (Museum für Völkerkunde) in Dahlem, Berlin. First assembled and named as the Berlin Phonogram Archive (Berliner Phonogramm-Archiv), the collection has just celebrated its centenary in September 2000.[2]

Founded right at the beginning of the last century (in 1900) by Carl Stumpf and Erich Moritz von Hornbostel, the Berlin Phonogram Archive is known to ethnomusicologists worldwide as a historically significant and sizeable collection of recorded musics of the world. The collection, however, also experienced quite a history of its own during the two world wars, and especially the division of Berlin after 1945. In the years after 1945, part of the collection landed in East Berlin (later also transferred to Moscow). Only in 1994, when more than 200 boxes arrived from former East Berlin to the collection's current site in Dahlem, did the Berlin Phonogram Archive become complete again.

Not only are there significant holdings of Edison wax cylinders (ca. 15,000) in the Berlin Phonogram Archive, there are also more than two thousand commercial phonographs (mostly old 78 rpm shellac records) of non-European music, manufactured during the early days of the commercial recording market. The current (and still growing) catalog of the Archive lists more than 300 historical shellac recordings of Chinese music (some manufactured in China, others manufactured in Germany; either bought by European collectors in China, then deposited into the Archive, or even exported and sold in Germany in the 1930s).

There are ten "named" wax cylinder collections of music recorded in China in the Archive, with recording dates (according to field notes and reconstruction by correspondence) spanning from 1901 to 1935. These ten collec-

tions total 420 wax cylinders (with an average playing time of 3 minutes each), amounting to approximately twenty-one hours of recorded music. Most of them are named after people who undertook journeys in China, some even in rural areas (where minority peoples lived). One of the collections is the fruit of an anthropological expedition (Laufer). A second was made by an art dealer and scholar (Müller) and a third by a staff member of the Museum für Völkerkunde (Thurnwald). Five others were made by European professionals or missionaries stationed in China, whose avocational passion was to record indigenous music (two collections by Weiss, van Oost, Bois-Reymond, Waldeyer). Four cylinders are grouped as "Archiv China": the provenance of these cylinders is unclear. The Lessing collection, lacking in any reliable documentation, remains a mystery as of now regarding its contents and actual history.

These twenty-one hours of recorded music are true "field recordings" from crucial periods in China starting from the decade when the Qing dynasty declined and the new nationalist republic evolved, through to the ascendance of warlords right before the Japanese invasion. Each of the collections is itself a narrative – of the priorities of the field researcher/explorer and the circumstances that led the field researcher/explorer to certain areas of China.

The reunited Archive is still undergoing extensive cataloging and DAT-tape transfer.[3] As of now, most of the Chinese wax cylinder collections have not been transferred to DAT-tape, although plans are being laid for the next few years. Below are brief descriptions of the provenance, background, range and types of music as supported by documentation in the Archive.

Laufer (1901-1902): 103 wax cylinders

Berthold Laufer (1874-1934) made a total of 502 original cylinders during a trip to China (visiting Beijing and Shanghai) between 1901 and 1902, of which copies of 399 are now housed in the Archives of Traditional Music in Bloomington, Indiana University.[4] In 1906, he sent 103 cylinders to Hornbostel, almost all of which survive until this day.[5]

The trip was sponsored by the American Museum of Natural History, entitled the "Jacob H. Schiff Expedition." (Schiff, a banker, underwrote the entire expedition.) It is clear the nature of the expedition is anthropological. The object of the expedition, according to written records, was to document the "com-

plete culture" of China, and tasks included the collection of artifacts and objects from the life of the common man.

Laufer was a scholar and researcher, and wrote his doctoral thesis in 1897 on a Tibetan text at the University of Leipzig. He also participated in other expeditions before and after the China trip. In 1898-1899 he participated in the North Pacific Expedition (Amur region and Sakhalin). Between 1908 and 1910, he led the T. B. Blackstone Expedition to Tibet. After having taught at Columbia University for a short while, he took up various curatorial positions at the Field Museum of Natural History in Chicago until his death.

The Laufer collection includes diverse recordings of street songs (including a satirical song on Buddhist monks), Beijing opera, music to shadow play (e.g., excerpts from "The Legend of the White and Black Snake"), as well as Tibetan songs (recorded in Beijing). The size, range and breadth of this collection is the most significant among the ten collections.

Thurnwald (1906) : 11 wax cylinders

This collection does not contain originally recorded music. Richard Thurnwald bought eleven wax cylinders on a trip to China, Hong Kong, Singapore, and Manila. These wax cylinders, therefore, are among the first commercially recorded indigenous music in Asia. Since none of the cylinders have been transferred onto DAT tape, it is unclear whether the collection constitutes music from one theater work, or the cylinders come from different sources. The catalog only identifies the cylinders with titles such as "solo with orchestra," or "duet (long recitation) with orchestra."

Richard Thurnwald (1869-1954) was a sociologist, ethnologist and anthropologist who worked in the Museum for Völkerkunde between 1901 and 1906. One of his letters clearly described what he could purchase in Hong Kong on this trip: eight or nine multi-cylinder sets comprising entire Chinese operas (including *Bawang bieji*), totalling one hundred cylinders.[6]

Bois-Reymond (1908-1914) : 51 wax cylinders

Marie du Bois-Reymond (n.d.) was married to Dr. Claude du Bois-Reymond (1855-1925), a professor who taught in a German medical school in

Shanghai. Records show that Marie du Bois-Reymond made a series of recordings in Shanghai between 1908 and 1911. The file in the Archive contains a typescript with a lot of research details: function of the music, performers' names and ages, and full listing of instruments used.

Bois-Reymond's performers include monks, professional performers from Pudong and Ningbo, a student from Guangdong at the German medical school (where her husband taught), even a performing duo from Shandong. Cylinders 1-18 include songs and instrumental music for festive occasions. Cylinders 19-30, however, were recorded in March of 1909, with a majority of instrumental music from southern China.

Monks also performed for Bois-Reymond. Cylinders 31-35 include Buddhist chants accompanied on woodblocks, as well as instrumental music performed on *xiao* and *sheng* by monks in the "Chinhoza" temple. Cylinders 36-42 featured those monks in "She-du-sze" temple near Ningbo, chanting various religious ceremonies (sacrifice, funeral, worship and prayer), including one dating from the Tang dynasty (accompanied by bells). Daoist monks were recorded in cylinders 43-45: the location of these recordings was the home of a missionary, D. Richard Wilhelm, which was six hours away from Tsingtao (Qingdao), in the "Laushan" mountains. The rest of the collection contains miscellaneous items: from nursery rhymes to ancient music "of religious nature."

Oost (1909): 10 wax cylinders

Josef van Oost (n.d.), a Belgian missionary stationed in Mongolia (according to van Oost's handwritten notes, in the place called Bajintengheum), dated his recordings for the Archive between February and March 1909. Identifying the songs sung by "Chinese emigrants from Shanxi, Shaanxi, Gansu and 'Tscheli'(?) living in Mongolia," van Oost also filled out many details onto index cards that describe all of the music performed, as well as full listings of musicians.[7]

However, because of the unique, personal transliterations that van Oost used, titles of such songs as "Soung leull," "Tsa-teou-kio-kio," "Eul-mao-yenn" cannot really be deciphered on paper.

Archive (1911): 4 wax cylinders

Although the exact provenance of these cylinders is unknown, the catalog clearly labels the music as "Confucian hymns" sung in various dialects. The first two cylinders comprise six strophes of a Confucian hymn sung in a southern Chinese dialect by "Dr. Chiu." The third cylinder features a Confucian hymn in Beijing dialect sung by Wang Yutan. The fourth cylinder contains a song sung by Dr. Yao Paowing.

Weiss West China (1912): 9 wax cylinders

Friedrich Weiss (1877-1955), a career diplomat, first entered China in 1899. He recorded a total of nine cylinders in 1912 in the region around Chengdu, and two years later, an additional collection (Weiss South China) was also deposited with the Archive.[8] He was very scientific in his reports, and even included the exact model of his apparatus: an Edison Fireside Phonograph Combination Type, 160 rotations per minute.

Weiss was first stationed at the customs office in Tsingtao (the German protectorate) between 1899 and 1900. His service in China continued until 1917. Between 1901 and 1910, he had worked in Shanghai, Guangzhou (Canton), Tianjin, Nanjing, and Chengdu. After his China sojourn, Weiss was then stationed in other areas of the world, and continued to send wax cylinders to the Archive into the 1920s.[9]

Recorded at a crucial time in Chinese history, right at the birth of the new national republic, the Weiss West China collection included many boatmen songs. These songs were sung by "kulis" along the Yangzi as they engaged in manual labor, dragging the boats along dangerous rapids or marshland. Weiss's subjects were those laborers working along the route between Ichang and Chengdu. Cylinder 8 also contains Tibetan hunting songs; while cylinder 9 contains "European songs with Chinese texts" and the Chinese national anthem sung by soldiers in Chengdu.

Weiss was well aware of the shortcomings of actually recording music "in the field." He explained to Hornbostel that the noise of the boat made the recordings of the boatmen songs impossible "in the field." He therefore recorded the boatmen without their performing hard labor. By doing so, he might

have rendered the "field recording" less authentic. However, because of the technological shortcomings of the Edison phonograph recorder of that time, the sound quality of the songs was significantly better.

1912 marked the first few months after the birth of the Chinese national republic, and because of the revolution and political unrest, Weiss was actually stuck in Chongqing (in transit to Chengdu) for three months earlier that year . He also reported to Hornbostel that "unfortunately, because of the anarchistic situation in the mountainous border areas, recordings of Tibetan natives living here cannot be made."[10]

Müller (1912-1913) : 100 wax cylinders

This is the second largest collection in volume of recorded Chinese music in the Berlin Phonogram Archive. Dr. Herbert Müller (1885-1966), a sinologist, art dealer, lawyer and journalist, made at least two trips to China in his life. Apart from his trip in 1912-13, when he recorded for the Archive, he returned in 1924-1927 and collected musical instruments.

Müller spent his time in Beijing between 1912 and 1914 and was fascinated by the artistry of the surviving musicians in the Qing court. He described with awe the skills of Hsüh Lü-yüan, a blind musician serving in the royal court and a master K'in (*Qin*) player. Almost clairvoyant in research technology, Müller had written to Hornbostel with the following thought: "The only way to truly capture *qin*-playing is to make a cinematographic recording along with a phonogram recording."[11]

On July 21, 1913, Müller wrote a letter to Hornbostel describing the state of his own research, his plans, as well as the political realities of China two years after the fall of the Qing dynasty. "My wish, to record ritual music, cannot be done now. Since the revolution, musician members of the royal court no longer receive any salaries and have dispersed like the winds."[12]

The Müller collection, however, does contain a significant amount of instrumental music, and the catalog shows Müller's extraordinary care in identifying the instruments recorded in each of the cylinders. They include *dizi*, *sheng*, *yangqin*, *pipa*, *xiao*, *qin* (*huqin*) and *sanxian*.[13] A total of forty-four units of music (whether entire pieces, or selections of theater instrumental music) belong to this collection (many pieces span a number of wax cylinders). Most of

the recordings must have been performed by professional instrumentalists: Müller clearly marked those performed or sung by "dilettantes," including a rendering of the well-known folksong as "Duihua," accompanied on *sanxian* and wood-clapper.[14]

Weiss South China (1913-14): 40 wax cylinders

Friedrich Weiss took a 4-week trip to the Lolo area at the end of November 1913, accompanied by his wife Hedwig.[15] The area, which Weiss referred to as "Lolo area," lies between the Yangzi and "Chienchang" valley, an area rarely visited by foreigners. Weiss was very excited about the success he made, having entered the area without apparent danger. He wrote to Hornbostel that apart from a French expedition (led by Ollone) having reached the area on foot before, only one other explorer had entered that area, an English officer by the name of Brooke, who was found murdered there.[16]

Weiss's typescript of the "Lolo songs" contains summaries of song lyrics (cylinders 1-16). They include children's songs, bridal and funeral songs, lullabies, farewell songs, mountain songs, and some instrumental music. The other cylinders include Tibetan "Kutsung" (including dance music and a liturgical song sung by a lama) (cylinders 26-32) and seven cylinders of music recorded in Yunnan (folk songs sung by teenagers, and songs sung in the Lolo dialect).

Lessing (1930?): 71 wax cylinders

Of the ten "named" collections of Chinese recordings, the Lessing collection is almost totally lacking in catalog and historical documentation. The correspondence in the Archive's files reveals doubts as to whether these 71 cylinders were recorded by Lessing himself or made by another person, Margarete Beschnidt, a missionary of the China Inland Mission in Datong.

Lessing (1882-1961) was an expert in oriental languages and anthropology. Later in life, he was the head of oriental languages at University of California Berkeley.

Because no listing of the wax cylinders exists, and none of the cylinders has been transferred, only time will tell the true "holdings" of this specific collection, when the recorded sounds come to the light of day.

Waldeyer (1935): 21 cylinders

Dr. Anton Waldeyer (n.d.) worked as a medical professor at the Tung-Chi University in Woosung, south China, between 1931 and 1935. In 1935, he deposited 21 cylinders of his recordings during his stay in China (exact dates of the expeditions or making of the recordings unknown). At that point, Marius Schneider was in charge of the Berlin Phonogram Archive. A significant amount of correspondence between Waldeyer and Schneider exists in the files.

It was obvious that the Archive lent an Edison Phonogram recorder for such field recordings, since Waldeyer requested the further lending of the apparatus to Professor Stübel, a colleague at the psychological institute at Tung-Chi. Stübel reported his experience in the field not long afterward: "I brought the apparatus with me on my recent trip to the Yao people in northwest Guangdong. People from the Yao tribe were so very shy . . . that I did not succeed in making any recordings. I hope, however, that there will be better opportunities later."[17] Perhaps Professor Stübel did not succeed in making any recordings on later trips – not one of his recordings has been deposited in the Archive.

Waldeyer's own set of twenty-one cylinders, however, arrived in Berlin safe and sound. They were probably hand-delivered in early January of 1936, right after Waldeyer's return to Berlin to assume the post of department chair at the Institute for Anatomy, University of Berlin. The Waldeyer collection is one of the few collections discussed here that is accompanied by an extensive typescript catalog along with Chinese translations, most probably exactly the same document of which Schneider acknowledged receipt in a letter dated January 13, 1936. Waldeyer's fieldwork covered religious and secular musics of three minority areas in south China: Yao-san (mountain song, drinking song, wedding song, and songs accompanying religious rituals); Hei-yi (dialog songs, and love duets); and Lo-lo (flute solos, mountain songs and a drinking song).

The department of ethnomusicology at the Museum of Ethnology is open to researchers only by appointment. Since the majority of historical wax cylinders has not been transferred onto DAT-tape, at the present moment, exceptional arrangements must be made in advance for any research involving the actual cylinders. Formal inquiries (with a detailed statement of research subject) should be sent to the

Ethnologisches Museum SMB PK
Fachreferat Musikethnologie / Berliner Phonogramm-Archiv
Arnimalle 27
D-14195 Berlin, Germany

e-mail: phonoarch@smb.spk-berlin.de
fax: +49 30 8301-292
phone: +49 30 8301-240

Notes

1. In 1996, I met with a colleague and friend in Berlin, Dr. Sebastian Klotz, who is an expert on Hornbostel, and he informed me of the reunited Berliner Phonogramm-Archiv, still in the process of being catalogued. Between 1999 and 2000, I made two trips to the Archive to study the supporting files (correspondence, historical documents, catalog, handwritten notes and typescripts, etc.). This article provides the necessary preliminary description of the holdings for reference for colleagues in Chinese music research. All English translations from the original German are by the author.

2. The first field recording in the Berlin Phonogram Archive was made by Carl Stumpf, on September 24, 1900, when a music theater group from Thailand visited and performed in Berlin.

3. Readers interested in the detailed history of the founding and development of the Archive should consult Susanne Ziegler, "Die Walzensammlungen des ehemaligen Berliner Phonogramm-Archivs," in *Baessler-Archive: Beiträge zur Völkerkunde*, Neue Folge Band XLIII (LXVIII.Band), Sonderdruck aus Heft 1 (Berlin: Verlag von Dietrich Reimer, 1995): 1-34.

4. Catalog number Pre '54-150-F.

5. According to earlier records of the Archive (published in 1982), there had been only 66 cylinders in the Laufer collection. The collection became complete only after 1994, after the return of materials from the former Eastern bloc. However, three cylinders (catalog numbers 757, 801, and 972) of the Laufer collection are believed to be lost prior to current inventory.

6. Letter from Thurnwald to Hornbostel, October 24, 1906.

7. For more information on the work of Josef van Oost, see *Anthropos* 7 (1912): 161-163, 372-388, 765-782, 893-919.

8. See later discussion.

9. Other Weiss collections in the Archive: Addis Ababa (1921); Havana (1929); Caracas (1930).

10. Letter from Weiss to Hornbostel, May 28, 1912.

11. Letter from Müller to Hornbostel, July 24, 1912.

12. Letter from Müller to Hornbostel, July 21, 1913.

13. Müller did not identify the names of musicians who performed in the recordings.

14. Müller collection, Versuchswalzen A 1, A 2.

15. Excerpts from an unpublished diary by Hedwig Weiss are included in the archival file.

16. Letter from Weiss to Hornbostel, January 17, 1914.

17. Letter from Stübel to Schneider, January 3, 1936.

A Short Biography of Tsar Teh-yun

Deyin Qin Society

Hong Kong

Tsar Teh-yun was born in Huzhou, Zhejiang province, in 1905 and grew up in Shanghai. Born with exceptional talent, nurtured in a family of traditional learning, and having received formal education in modern schools in her youth, she was accomplished in literature, calligraphy, and music early on in her life. Throughout the 1930s, a tumultuous period during which China was ravaged by war and social unrest, Tsar raised a family but at the same time took up a full-time job. Despite these responsibilities, she maintained her study of poetry and literature, and began her *qin* study with Shen Caonong (1891-1972) of the town of Xiaoshan. Shen himself studied with Pei Jieqing, and, while living in Shanghai, became close to other *qin* masters there at the time, including Peng Zhiqing, Zha Fuxi, Zhang Ziqian, and Yao Bingyan. He was also known for the publication, in collaboration with Zha and Zhang, of the now classic *Guqin chujie* (The beginner's manual for *qin*), published by Yinyue chubanshe in 1961. Shen was also known for his poetry and calligraphy, with two volumes of poetry in print.

Due to general social unrest in China at the time, Tsar eventually moved to Hong Kong, settling there in 1950. For half a century she has dedicated her life and love to poetry, calligraphy and music, and has single-handedly trained several generations of *qin* students, imparting to them not only the art of *qin*, but also her individualistic philosophy of life. Insisting on the transmission of the fast-disappearing traditional way of thinking and living practiced by Chinese literati-artists, she has created a community of *qin* musicians unique to China and the world.

During the early 1950s, Tsar was active among the literati-artistic circles of Hong Kong where locals and northern immigrants gathered. She frequently participated in gatherings where the refined arts of poetry, calligraphy, painting, and *qin* were practiced. Many of her poems appeared in the pages of *Wah Kiu Daily*, where she carried out poetic dialogues with other poets of the time such as Zhang Renshi and Xu Wenjing. She was also known for her exquisite calligra-

phy, and published in 1957 her calligraphed copy of Xu's poetry collection entitled *A Hundred Memories of West Lake*, for which she wrote an afterword. Among her friends at the time were the scholar Rao Zongyi; painter-calligraphers Zhao Heqin, Cai Peizhi, Xiao Lisheng, Zhou Shixin, and Lu Qingru (Mrs. Zhou Shixin); literary figures Yao Ke, Xu Liangzhi, and Wu Yinming; *qin* masters Wu Chunbai, Xu Wenjing, Wu Zonghan, and Wang Yici (Mrs. Wu Zhonghan); pipa master Lui Tsun-yuen; and Buddhist monk and *qin* master Yue Xi. In addition to playing *qin* in those gatherings, she also played the *xiao* (end-blown flute) and sang Kunqu (classical opera), and was often invited by renowned poets to produce traditional ink-brush calligraphy of their works. Xu Wenjing once hailed her as "Zen of *Qin*, an Immortal of Poetry, and the Mi Dian of Calligraphy," and wrote poems in her honor.

During that period, she did research into *qin* music, focusing her attention in particular on the study of old masterpieces such as "Yang Chun"("Sunny Spring"), "Longxiang cao"("Soaring Dragon"), "Liushui" ("Flowing Waters"), "Zuiyu changwan" ("Evening Song of a Drunken Fisherman"), and two versions of "Pingsha luoyan" ("Wild Geese Landing on Sand"). She also studied masterpieces preserved in archaic notation, such as "Yuge" ("Songs of the Fisherman") and "Hujia shibapai" ("The Eighteen Variations on the Barbarian Horn"), bringing them to life through interpretive performance, a process known as *dapu*. Particularly celebrated is her interpretation of the composition "Xiaoxiang shuiyun" ("Mist and Cloud over the Rivers Xiao and Xiang"). In the late 1950s, she was invited to perform in several *qin* concerts organized by universities and cultural circles. She also provided *qin* music for the film *Niehai hua* (1951) and *Juidai jiaren* (1953), both from the Great Wall Film Company.

In the 1960s, Tsar began to teach qin to a small group of scholars, including Pan Zhonggui, Xie Fanghui (Mrs. Tang Junyi), and Zhang Shibin. She was active at the time in the Xinya Guoyue She (New Asia Chinese Music Society) and participated in many of their concerts. In the 1970s and 80s, Tsar devoted her time to teaching and trained several generations of students, many of whom have since established themselves as prominent qin musicians in their own right, performing in venues such as Hong Kong Arts Centre, City Hall, and Hong Kong Academic Hall. Students often gathered in her home to play for one another and for her. One tradition that she established was for two people (herself and a student, or two students by themselves) to play the same piece on different instruments in unison. In the 1990s, she accepted a small number of new students while continuing to welcome her old students to her home for individual tutoring or group sessions.

As Tsar enters the new millennium, she retains a sharp ear and strong and flexible fingers and wrists. Despite her age, she still plays the *qin* with her characteristic style: "Quick as a rabbit in flight; limber as a dragon in water." Nor have the elegance and refinement of her playing diminished through the years. Most amazing is her memory: the ease and accuracy with which she still plays so many compositions by heart, whether going through a long composition from beginning to end without a slip, or beginning from any point in the middle of a piece. Such ability astounds her much younger students, who, when they play in unison with their teacher, can only struggle along and follow with shame as they find themselves losing their place in a piece.

To honor Tsar, a collection of *qin* music, entitled *Tsar Teh-yun: The art of Qin Music*, has recently been published by Roi Productions in Hong Kong (RB-001006-2C). This collection of pieces was selected from home recordings made of Tsar's playing during the 1970s and 80s. In addition, three pieces performed by her teacher Shen, made in 1956 with the original tape archived in the Research Institute of Music in Beijing, have been included. Listeners may want to consult Master Tsar's handcopied notation of these compositions in *Yinyinshi qinpu: Tsar Teh-yun shoucao ben* (*Guqin Repertory from the Yinyin Study: Handwritten by Master Tsar Teh-yun*), which has just been published by the Music Department of the University of Hong Kong and being distributed by the the Chinese University of Hong Kong Press.

A recent snapshot of
Tsar enjoying a book

A Chronology of Master Tsar's Qin Career

1905
Born in the town of Shuanglin, Huzhou County, Zhejiang Province; father: Tsar Zimo, mother: Yaw Suk.

1908
Moved to Shanghai with parents.

1913
Attended Huzhou Public School in Shanghai where her mother was teaching at the time; studied calligraphy at home, first from her mother, then from her uncle Tsar Meng (Yuanqing); following the style of Zhang Menglong of the Northern Wei Dynasty.

1922
Graduated from the Nanyang College of Education in Shanghai; subsequently taught at Zhongxi Girls' School for two years.

1924
Further study at the Women's Higher Education College.

1927
Graduated from the Women's Higher Education College and took up a career in teaching.

1928
Married Mr. Shen Honglai.

1929
Her son Shen Jianzhi was born.

1938
Studied *qin* with Shen Caonong of the Fanchuan School of qin music and performance while visiting Hong Kong; acquired the instrument Huxiao (Tiger's Roar) of the Song Dynasty.

1941
Learned the composition "Pu'an zou" ("Buddhist Incantation") at the time of the enforcement of the martial law during the Japanese invasion of Hong Kong.

1942
Moved back to Shanghai with her family and with her *qin* teacher Shen Caonong on the fifteenth day of the first month of the lunar year.

1943-48
Acquired the instruments Wanhuo songfeng (Wind in the Pines of the Valley) of the Song Dynasty and Jiuxiao huanpei (Trinkets and Pendants in the Ninth Heaven) of the Yuan Dynasty.

1950
Moved to Hong Kong with her family, bringing along the instrument Huxiao with her.

1953
Visited relatives in Shanghai; attended meeting of the Jinyu Qin Society.

1964
Invited by the New Asia Chinese Music Society of the New Asia College, Hong Kong, as its *qin* teacher.

1966
Invited by John Levy to play and make recording of the piece "Xiaoxiang shuiyun" for the BBC and to explain playing techniques of *qin* music.

1972
Her *qin* teacher Shen Caonong died in Shanghai.

1974
Invited as an advisor for New Asia Qin Society, an organization formed by the students of the New Asia Research Institute in Hong Kong.

1980
Retrieved the instrument Jiuxiao Huanpei from Shanghai.

1984
Her husband Shen Honglai died; moved to live with her son Shen Jianzhi in Tokyo briefly.

1985
Seven of her students visited her in Tokyo and performed at the Tokyo Gagaku Society.

1987
Published posthumously manuscripts of her teacher Shen Caonong in two volumes: *Zhenxiage Shi Poems and Zhenxiage Ci Poems*; distributed them among friends as gift.

1995
More than forty of her students and their students, some currently living abroad, gathered in from Hong Kong to celebrate her thirty-year anniversary of teaching *qin*.

1998
Her students founded the Deyin Qin Society, aiming to preserve, promote and develop her artistic legacy and the art of *qin* music.

A recent snapshot of Tsar playing the *qin*

Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan, and the Peoples' Republic of China since 1949. Barbara Mittler. 1997. Wiesbaden: Harrassowitz Verlag. Opera Sinologica 3. 516 pp., musical examples, notes, glossary, bibliography, appendices, index. ISBN3-447-03920-5.

Despite the broad title, Barbara Mittler's book focuses on a specific body of Chinese music which has emerged under Western influence: "New Chinese Music," which the author defines as works written by Chinese composers using Western instrumental and compositional techniques. More precisely, the concentration is on instrumental music for Western instruments. Aimed at offering "an alternative history of New Chinese Music" (hereafter NCM), the book nevertheless does not follow a typical chronological order. Its sections are grouped under a set of themes laid out in sonata-form.

"Introduction: 'Making the road'" sets the scene by showing a series of historical snapshots of Western music in China, starting from the Tang Dynasty, moving down to the Jesuits, the May Fourth Movement, Shanghai's Russian and Jewish musicians, and compositions by Huang Zi, He Luting, Jiang Wenye, and Xian Xinghai, up until the late 1940s. In Chapter Two, "Exposition: China's music, political music?," Mittler examines the perceived polarity of politics and music manifested in the dependency of music on government policies and music being a political tool, asking why politicians fear music, especially the abstract nature of absolute music. To prove her points, Mittler provides a paradigm that divides NCM compositions into three categories: "serving government politics," "reflecting government politics and advancing individual politics," and "opposing government politics." Chapter Three, "Development: How new is China's New Music?," is the core chapter in terms of the amount of material presented. Following brief historical backgrounds, the author presents the histories of NCM since 1949 in the PRC, Taiwan, and HK/Macau in three separate parts through zoom-in musical portraits of composers selected as the representatives of their respective generations. The chapter also contains short biographies of a large number of composers.

The last chapter, "Recapitulation: New Music from China, Chinese Music?," ponders the question of *minzuxing* (national style) in NCM. This is the most interesting chapter for its intriguing and original thinking. Mittler presents the governments and composers as two contrasting sides in defining and presenting *minzuxing* musically. In her opinion, the former regulate the moderniza-

tion of Chinese music through manipulating a synthesis of conservative Westernization and official Chinese nationalism (making foreign culture serve China), crystallized in the musical style of what she coins *pentatonic romanticism* (late nineteenth-century European harmony accompanying Chinese pentatonic melodies). The latter, however, strives for "a modern revival or rediscovery" of China's authentic folk tradition (making the past serve the present); as a result, such a modernization becomes a "Sinification" of modern Western compositional techniques which, the author emphasizes, have been incorporating Eastern traditions since Debussy. To support her argument, Mittler proposes a model which views the NCM compositions through four adaptation categories: "stylization," "free transformation," "radicalization," and "mythological conceptualization." In her interpretation, the first two categories are linked to the government's official policies. In contrast, musical compositions in the latter two categories "rediscover" the Chinese tradition in New Music from the West, and "by using the Western medium of New Music, they were able to find a most authentic [Chinese] traditional voice" (p. 324).

Barbara Mittler deserves congratulations for her admirably hard, pioneering work. This ambitious book has many merits. The author's wide-ranging, exhaustive research has brought the historical outlines of NCM in the PRC, Taiwan, and HK/Macau, biographies of many composers, and a long list of Chinese-language reference articles all together for the first time for readers of English. Her comparative approach keeps the reader informed of the relevant parallel developments in Chinese literature, arts, and architecture. Mittler asks many thought-provoking questions, and her discussion is most stimulating with its insightful comments and analysis on NCM's perceived traditionality and cultural authenticity in both Chinese and Western contexts.

Yet at the same time the book suffers from a number of problems derived from the author's single-dimensional interpretation framework, lack of rigorous processing of her data, and rather poor editing. Throughout the book, politics, as one of the two contrasting themes of the author's sonata, not only has a dominant, defining position with relation to the other theme—music—but is also the only cause for musical stylistic (non)development. The author strives to construct a coherent, seamless grand narrative based on this rigid theory. But in many places, the author's polemical—rather than analytical—approach falls short of providing enough room for musicians' agency, nuanced description, or disjunctures when dealing with the complex historical subjects

embedded in various geographical areas of China that have developed different socio-cultural fabrics since 1949. As a result, some of her conclusions tend to be simplistic, over-stretched, or contradictory.

From Richard Kraus's *Pianos and Politics in China* (1989) to Andrew Jones's *Like a Knife* (1992) to Barbara Mittler's book, as well as in numerous articles and non-academic writings in English, a particular approach seems to have been prevalent in the West when discussing Chinese music composed in the twentieth century. Politics, ormore precisely, criticism of communist government policies, has become the grid for interpretation and presentation of the musical material. While acknowledging the usefulness of these studies in enriching our knowledge about communism and art, I also feel this one-sided approach has posed certain risks for our perception of Chinese music. Is the oppression of composers by government policies and official musical criticism the only underlying force for modern Chinese music history and practices? Aren't there worthy musical, aesthetic, or even sentimental issues in the century-long indigenization processes of Western musical techniques that demand our attention and explanation beyond the usual suspects of ideological control, manipulation, or protest? What are the hidden assumptions of an approach that is so heavily driven by a general criticism of communist policies and which, ironically, seems a reverse reflection of the PRC's politicized approach to musical history? What are the theoretical and methodological limits of this approach? What gets lost or neglected in this view? I have no intention to defend the PRC's political policies on arts and music. What I am proposing here is to consider an approach that is not so dichotomized, and would make the musicians and their subjectivity and creativity the center of the music history, contextualized in a sophisticated analysis which would reveal different shades of politics in different historical periods and the varied relationships they have had with different genres, musicians, and regions.

Barbara Mittler's book offers a valuable opportunity to contemplate the above issues. The book presents CNM in HK/Macau, Taiwan, and PRC with one single theory focusing on the political function of music in China. "[W]hile on the one hand music was (and is) used to teach and manipulate the people, on the other hand music was (and is) perceived as vessel for public opinion" (p. 41). In so doing, Mittler relies mostly on political events in the PRC, incorporating Taiwan from time to time only when the material is in accordance with the mainland examples. But, since "there is little common ground," as Mittler admits, between the political structures of colonialism and authoritarian party systems, her strategy fails to bring HK/Macau into the all-encompassing scheme.

This is most evident in Chapter Two where HK/Macau is almost completely left out in the discussion of music being used as a political tool in China. Also interesting to note is that later in the chapter, in her three categories of political music, there is no example from HK/Macau in the category of "serving government politics," and the only example from HK in the "opposing government politics" category is a piece related to the Tiananmen massacre. Tellingly, under the label "reflecting government politics and advancing individual politics" (i.e. works that are not directly political), most examples are from HK/Macau. Further on, at the outset of Chapter Three, the author states that the task of this chapter is to examine "the political functions of the new in New Chinese Music" (p. 126). Despite this statement, Mittler's data on NCM in HK/Macau show that the oppositional relationship is not between the oppressive government and the composers, but between the economic market and artistic freedom. Yet the book does not make a careful distinction between these two kinds of dictating forces, nor does it offer critical reflection on the inadequacy of its holistic model when confronted with the data. To the reader's surprise, the chapter ends hastily on a totally different note from the beginning statement: "It is hence the forces of the market that draw all three parts of China together" (p. 267), an interesting but underdeveloped theme.

If the author's holistic model helps little in revealing the differences when looking at NCM in various parts of China, it leads to over-simplification when applied to another important mission of the book: politicization of the musical style *pentatonic romanticism*. In Mittler's narrative, this musical style not only is in opposition with modernist music but, more importantly, is also the musical representation of the dictatorial political ideologies. (How convenient, bad guys have bad musical taste!) Two compositions, the *Yellow River Cantata* and the *Butterfly Lovers Violin Concerto*, are singled out on many occasions as the worst representatives of this style. The author consistently relates those works written in *pentatonic romanticism* to her categories of music that implement or support the CCP's repressive policies, such as "serving government politics" in Chapter Two, and "stylization" and "free transformation" in Chapter Four. (These examples nevertheless challenge the author's generalized division of governments and composers as being on oppositional sides.) Throughout the book, *pentatonic romanticism* is repeatedly labeled "revolutionary romanticism," "iron and steel romanticism," "sentimental and romantic," "Westernization," "conventional," "a musical language favored during and before the Cultural Revolution," "official Chinese music," "favorite of Mao," and "deemed the most correct type of national music by Chinese governments." By connecting *pentatonic romanticism* to all of these infamous terms and subjects, the book seems to sug-

gest a set of homological relationships: pentatonic romanticism—communist policies—inauthentic music—conservative musical taste—trash music. Mittler might personally have a distaste for *pentatonic romanticism* (I am not a fan of that style either), but as a scholar, her over-opinionated generalized conclusions are hardly convincing, because of her lack of rigorous analysis. It is reasonable to say that *pentatonic romanticism* has been used in propaganda music in China, but there are also non-propaganda music works that have used this musical style. In addition, there are non-Chinese compositions (Japanese, for example) in that style as well. It is a proper question to ask why *pentatonic romanticism* has become a "national style" in China; but government policies alone cannot stand as a satisfactory reason for the century-long prevalence of this musical style. Chinese musicians in the first half of the twentieth century tried hard to popularize this style, without government sanctions. Some *pentatonic romanticism* compositions have remained popular among listeners through the decades, irrespective of the changing politics. The long-held popularity of the *Yellow River Cantata* and the *Butterfly Lovers Violin Concerto* among the Chinese in the PRC and their more recent popularity in Taiwan and among the Chinese living abroad are just two such examples.

Mittler's bias against the "older conventions" and her enthusiasm for "modern techniques," together with her rigidly politicized approach, lead to some rather arbitrary analyses in her book. For example, her classification of Zhu Jian'er's First Symphony (1977-1986) as belonging to the category of "music serving government politics," while Qu Xiaosong's First Symphony (1986) belongs to "music opposing government politics" is rather questionable. While on the one hand Qu's use of field of tension and dissonant chords inspired by Shostakovitch is praised as his expression of frustration and stress under government pressure (p. 118), according to Mittler,Zhu's free use of the twelve-tone method, on the other hand, "reveals a certain scepticism in his use and application of modern techniques, and still makes use of certain older conventions" (p. 100). Mittler vaguely describes "a general feeling of government oppression" as a background for Qu's symphony (p. 118), but calls Zhu's symphony, a reflection on the atrocities of the Cultural Revolution, "an obvious piece of its time" (p. 97) conveying "the orthodox government-line," because it "perpetuate[s] many of the values Mao had introduced in the arts" (p. 99). These values include, in Mittler's opinion: Zhu's desire of wanting his music understood by the general public (how would Mittler explain minimalism's appeal to the general public in the U.S.?); his use of the "Internationale" (but later, in another example, the use of the "Internationale" is interpreted by the author as opposing the government); as well as Zhu's description of his composition "in a language

employing orthodox, i.e. timely vocabulary and his recognition and acceptance of certain orthodox political assumptions" (p. 104). (Has Mittler considered the possible impact of the different contexts of her interviews with Zhu which took place in China and with Qu which happened in NY?)

One could argue that it is too simplistic to regard Zhu's piece as "supporting the government." The fact that the piece was composed during the period when criticizing the Cultural Revolution became permissible should not render the composer's voice less significant. In 1994, I invited Zhu Jian'er to Wesleyan to lecture on his music. During his discussion of the First Symphony, it was clear to me that his impulse came from a broad humanist concern and a desire to interrogate the fundamental wrongs in the socio-political system which led to the tragedy of the Cultural Revolution. Based on the musical material, the composer's account, and the liner notes of its CD (*Zhu Jian-er Symphonic Works*, HCD-0034), one could say that Zhu's piece also expresses stress, frustration, and criticism of the CCP's politics, even though it does not employ a musical language as "modernist" as Qu's.

Similar to her simplistic criticism of pentatonic romanticism is Mittler's generalized advocacy of *xinchao* (new wave) compositions, which is apparently another major mission of the book. These works are characterized as "modernist," "opposing government," "more populist" (p. 291), "a most authentic traditional voice" (p. 324), and thus "perpetuate and redevelop a living tradition" (p. 356). A welcome reflexive moment comes when Mittler discusses the "double-mirror-reflection" process between the Western New Music and Chinese new wave compositions (p. 298) (see Takemitsu's [1992] discussion on double-mirror effect). Her excellent analysis in "radicalization" and "mythological conceptualization," two sections in Chapter Four where Mittler discusses in detail seven musical techniques and four abstract elements adapted from traditional Chinese music and culture, is recommended for anyone interested in CNM. But here, once again, the author is too concerned with her politicized framework to attend to the adequacy of her data. The author claims that musical examples in these two sections on the one side prove her argument: "that to write, or not to write, national music constitutes a political act in China; that the very nature of national music is determined by politics" (p. 303). On the other side, they demonstrate how "Chinese folk heritage lives on and has been tapped by a number of composers" (i.e. new wave composers), who first "experienced their roots in living tradition" during the Cultural Revolution and then ventured into contemporary Western music after the Cultural Revolution (pp. 323-24). But when reading these two sections closely, one is surprised to find out that actually, in almost

all of the eleven subsections, the earliest or the most articulated musical examples are not drawn from the compositions by the new wave composers, but from those of the Chinese American composer Chou Wenchung (Zhou Wenzhong), who has lived in the U.S. since 1946. For reasons that are obvious, it is far-fetched to say that these techniques by Chou have had much to do with the politicized debates on national music in China since 1949, or that Chou's insights on Chinese traditional culture reflected in his music came from contact with rural China. Yet, Chou's musical compositions, all of them composed in the U.S., are cited without proper contextualization as the major musical evidence for the author's argument set exclusively against the background of China's political turmoils. Nor is there any discussion on the challenge this case poses to the author's politicized analysis of *minzuxing*.

Furthermore, we know that Chou was one of the first composers from the West who lectured in China after the Cultural Revolution, and brought the Chinese new wave composers a number of scores and recordings of his own music. The fact that so many techniques used by the new wave composers can be traced back to Chou's compositions in the 60s and 70s, as Mittler's examples indicate, poses the question of how many of the new wave composers' "innovative techniques" were indebted to Chou's (as well as Toru Takemitsu's—I should add) pioneering experiments. It probably is interesting to mention here that contrary to his prominence in Mittler's book, Chou is completely ignored in a recent book on twentieth century American music (Gann 1997).

Probably partly due to the wide-spread subjects and materials, the book faces the challenge of how to employ a rigorous methodology to process and present the data. For example, the author simply cites the ancient text *Yueji* (*Record of Music*) and the example of the ancient court musical bureau (*yuefu*) to suggest that political evaluation and controlling of music has been a continuous tradition of Chinese society, without asking further questions about these historical sources. To what extend did the *Yueji*, as a Confucianist didactic text, reflect the everyday musical practices of its time? What other sources—the *Shijing* (*Book of Songs*), for example—would tell us about music's different functions? If the imperial musical bureau constantly needed to edit or censor folk music in order to remove the "obscene" elements, didn't that tell us from another angle that music had been more than a political tool for the Chinese people? And her statement "As for the PRC, it was in fact Xian Xinghai, hailed as the great *People's composer* [italics in original], who suggested first to acquire 'elitist' Western harmony and only then to apply it to Chinese melody" (p. 291) is just another typical instance of how historical contexts are often treated with little care in the

book. Firstly, although Xian Xinghai was active in Yan'an, he died before the PRC was founded. Secondly, Xian was not the first to suggest applying Western harmony to Chinese melody.

There are still more examples of confusion, generalization, or inaccuracy in the book. The author's use of the term "New Chinese Music" is troublesome and inconsistent. "New Chinese Music rises at the same time as New Music in the West" (p. 8), says Mittler at the outset of the book. But what exactly does the author mean by "New Music in the West"? Arnold Schoenberg's twelve-tone method? Henry Cowell's New Music Society? John Cage's *4'33"*? Similarly, in her handling of NCM, at times the term seems to include all compositions starting from the early twentieth century; at other times, it is used to indicate both the pros and cons of government music since 1949; yet in the later sections, it seems to exclude everything but the new wave compositions. The equivocal meaning of the term often creates obstacles for the reader to follow the book's argument. Her criticism of Chinese music's total Westernization in Chapter Four (pp. 274-76) gives a simplistic picture without mentioning the hard debates and struggles on cultural identities among Chinese musicians. Her brief explanation on the introducing of Western culture in China, "A long period of cultural contact had made way to one of general cultural acceptance around the turn of the century" (p. 23), departs rather far from history. Her sentence, "As time passed, brass bands became an increasingly common phenomenon in China substituting for their own *chuida* (wind and drum) ensembles used at marriage celebrations and funerals" (p. 23) makes one pause. And her statement, "Most of the so-called Chinese instruments have been introduced to China from the middle East or other 'barbarian states'" (p. 23) would surprise Chinese music historians. Also, "school songs" used both Western and Japanese melodies, not just Western ones (p. 23). Nie Er never went to the Communist base areas: he was active in Shanghai before his departure for Japan (p. 30). The doctoral degrees that Chen Yi, Ge Ganru, Zhou Long, Sheng Zhongliang, and Tan Dun received from Columbia University were not Ph.D.s, but DMAs (pp. 168-70, 175). In addition, one wonders why the author has omitted some important composers such as Liu Tianhua, Liu Zhuang, Peng Xiuwen, Xiao Shuxian, and Xin Huguang from her otherwise rather exhaustive list. And why are the English names of Chou Wen-chung (Zhou Wenzhong) and Sheng Zhongliang (Bright Sheng) given nowhere in the text or index? Also, on a not so minor note, why does Chen Yi have to be identified as Zhou Long's wife and not vice versa? (pp. 166, 368)

Finally, since the book is derived from the author's dissertation and has presumably inherited much of its original style, readers should be prepared to encounter a huge amount of notes on each page (some pages have only three lines of texts), as well as long and numerous untranslated quotations in German, French, and Italian. The production and editing is rather unsatisfactory: inconsistent font sizes, wrong Chinese characters in the glossary, a lack of a list of figures (musical examples), and a rather thin index. Mittler has consulted an impressive amount of scores, and the musical examples are most welcome. But many of them are too miniature or too poorly reproduced to be readable, and they are often not properly referenced in the text.

Despite all the above problems, it is significant that Mittler's book is the only monograph in English on the subject. It complements and enriches her mentor Dr. C. C. Liu's recent book (Liu 1998) since Mittler's book focuses on NCM since 1949 and consults references in Western languages as well as in Chinese. The book no doubt offers a useful alternative view from the writings of PRC scholars (Wang 1991; Liang 1993, 1999). Its Chapter Three can be a valuable reference source for a range of readers who want to find background information on NCM composers, and its Chapter Four is essential for those who want to understand the intricacies of Chineseness in NCM.

Su Zheng
Wesleyan University

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Music in the Age of Confucius. Edited by Jenny F. So. 2000. Published by the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C. Distributed by the University of Washington Press. 152 pp., musical examples, color illustrations, figures, notes, glossary, index. Paperback, $29.00. ISBN 0-295-97953-4.

Published in conjunction with an exhibition of musical instruments and artifacts recovered from the tomb of Marquis Yi of Zeng, Hubei Province, China, which was held from April 29 through September 17, 2000, in the Freer Gallery of Art and the Arthur M. Sackler Gallery of the Smithsonian Institution in Washington, D.C., *Music in the Age of Confucius* is an edited volume of five articles on ancient Chinese music and culture. Written for the general audience, the articles are factually informative and theoretically interesting; their many color or black and white illustrations are visually appealing and instructive. I would recommend this beautifully produced volume to anyone interested in Chinese music.

The first article of the volume, which is entitled "Music in Late Bronze Age China," is co-authored by John S. Major, an independent scholar and editor based in New York, and Jenny F. So, the editor of the volume, and Curator of Ancient Chinese Art at the Freer Gallery of Art and Arthur M. Sackler Gallery, who directed the exhibition. The article introduces the discovery of the Marquis Yi's tomb in 1977, describes the court and chamber ensembles discovered there, interprets the significance of music in late bronze age China, and discusses the *qin*, the Chinese seven-string zither. While the article presents data that is not unknown to most specialists, its presentation highlights the musical and cultural meanings of the tomb. The pictures of the nested coffins and details of their ornamental motives (p. 16), for example, underscore the physical and cosmological dimensions of Marquis Yi's life and local culture in the State of Zeng. By the same token, the comparative reference (p. 20) to a pictorial representation of musical performance on a ritual wine vessel discovered in Baihutuan, Sichuan, illuminates ancient practices of music. By integrating description of the court and chamber ensembles with discussions of "music as virtue" and "music as vice," the authors illuminate the dichotomy of theory and practice in ancient Chinese musical culture. And by showing a drawing (p. 28) of a fifth century bronze model of a house with casually dressed musicians from Tomb 306, Shaoxing, Zhejiang, the authors give a concrete picture of ancient chamber ensembles. The authors, both of whom are art historians, are to be commended for their

vivid projection of ancient Chinese music and culture. Their effective use of archeological and iconographic evidence is a lesson that Chinese music historians and ethnomusicologists can consult.

The last section of the article is devoted to the "mystique of the *qin*." The transition from the general discussion of ancient Chinese music and culture to this focus on the *qin* is a bit awkward. Nevertheless, the section not only alludes to the display of *qin* in the exhibition but also presents a very innovative and potentially very significant theory about the origin of the instrument. Interpreting the specific organological features of the ten-stringed *qin* discovered in Marquis Yi's tomb, the authors argue: the "complete lack of Chu-style decoration. . . seems to indicate that the instrument was regarded in Chu as being non-native in origin and in appearance appropriately set apart from other Chu instruments. In the context of Marquis Yi's small ensemble, the *qin* may have been regarded as an exotic instrument lending a distinctive voice to the performance of his chamber ensemble"(So 2000: 31). Expanding on this interpretation in her article published in the *Orientations*, Jenny So argues that the "the ten-stringed *qin* zither's distinctly foreign features–its shape, the peg tuning system and the steppe-inspired motifs on its tuning keys–suggests that Marquis Yi's instrument may well have had close relatives in the north" (So 2000: 34). With such an archeological and organological observation, Jenny So raises a significant question about the *qin*: if it does not have a non-Chinese origin, it might have been "subjected to non-Chinese influences in its early development" (ibid., 34).

The second article of the volume is by Robert Bagley, a professor of art and archaeology at Princeton University. Entitled "Percussion", it discusses percussion instruments found in Marquis Yi's tomb: a set of bronze bells, a set of chime stones, and four drums. With interesting comparative references to Western and other Chinese bells, the author introduces the range, scales, shape, inscription, performance and manufacture practices, and other unique features of the Marquis Yi bells. His discussion on the use of bells as signaling and musical instruments is particularly insightful and noteworthy. His summary statement on the development of bells in Chinese history highlights the cultural dynamics between the north and the south in ancient China: "When we trace the millennium of bell manufacture that led from the Erlitou clapper bell to Marquis Yi's tuned set of mallet-struck bells, we discover that the first five hundred years of research and development in bell design took place in south China, in the middle and lower Yanzi region" (p. 46).

The third article of the volume is by Bo Lawergren, a professor of physics at Hunter College at the City University of New York. Entitled "Strings," the article compares ancient samples of *se*, *qin*, *zheng*, and *zhu*, a long, slim instrument with about five strings, demonstrating the ways they have affected historical understanding of ancient Chinese music, and stimulated current debates. Technical and meticulous, Bo Lawergren's article provides a wealth of organological details about construction of the resonating bodies of the instruments, their pegs, bridges, ornaments, and strings. Its statement that "the *qin* flourished mainly in the north while the *se* was appreciated both north and south" (p. 77) echoes the theories on the origin of the *qin* that are discussed in the first article of the volume.

The fourth article is by Feng Guangsheng, the vice-director of the Hubei Provincial Museum and a musicologist. Entitled "Winds," it discusses three types of wind instrumented discovered in Marquis Yi's tomb: transverse flute (*chi*), panpipe (*xiao*/*paixiao*), and mouth organ (*sheng*). While it gives detailed description of the instruments and their specific features, such as the number of reeded pipes used in the mouth organ, the article cites classical documents of Chinese history, such as *Shijing* (Records of the Grand Historian) and *Shuijing zhu* (Classic of Rivers) to develop a cultural and historical view of the instruments. These citations highlight Chinese scholars' reliance on historical sources in their archeological and musicological interpretations.

The fifth article is by Lothar von Falkenhausen, a professor of art history at UCLA, and the author of a major publication on the Marquis Yi bells (1993). Entitled "The Zeng Hou Yi Finds in the History of Music," the article begins with two interesting questions: " What, if anything, was new about the music represented by the instruments and inscriptions . . .? And how much of the rich and sophisticated music performed at Marquis Yi's court survived into later times?" With these musicological and historical questions, the author develops a broad interpretation of ritual music, court music, and folk music in Chinese music history. And he makes several insightful comments:

> After the middle of the Western Zhou period (1050-771 B.C.) the emphasis in ritual music gradually shifted from timbre to an increased concern with melody and exact tuning. (p. 107)

> Marquis Yi's bell inscriptions bear witness to a strong interest on the part of Zeng musical theorists in patterned correlations. Their intended function is somewhat mysterious. They could not have served for the players' reference during performance, since the most detailed tone names are inscribed on the back side of the bells, not visible to the performing musicians. Their main importance was likely an intellectual one, perhaps aimed at furnishing acoustically verifiable information of cosmological relevance. (p. 112)

> Much to the dismay of their court ritualists, rulers during the turbulent Warring States Period (ca. 480-221-B.C.) preferred the quicker pace, jaunty rhythms, and ever-changing variety of folk music. This loss of interest in the traditional ritual music accompanied the demise of the Zhou aristocratic order. (p. 102)

> Assemblages of musical instruments excavated from tombs datable to the late Warring States, Qin (221-206 B.C.), and Han (206 B.C.-A.D. 220) periods reflect the shift in musical tastes from ritual to entertainment. (p.102-103)

> Comparison with Bronze Age specimens reveals that, while they [Northern Song imitations of East Zhou bells] resemble Eastern Zhou bells in shape and ornaments, their numbers and , more importantly, their acoustic and musical characteristics differ vastly from those prototyes. (p. 104)

> But unlike the music played on the instrumental assemblages from Leigudun, it [Qing dynasty ritual music] did not emanate from a living musical tradition. (p. 104)

Solidly supported by archeological evidence, and creatively detached from documented historical data, the author's comments encapsulate sophisticated knowledge about Chinese history and culture, and thus deserve critical discussion by music historians and ethnomusicologists: the comments not only outline an archeological view of Chinese music development but also pinpoints historiographic paradigms and methods. What and how archeological evidence tell and do not tell about musical practices and development are, for examples, questions that cannot be glossed over.

All in all, the texts and the visual materials presented in *Music in the Age of Confucius* constitute a most informative, stimulating, and user-friendly introduction to ancient Chinese music and culture. It attests to a monumental exhibition that introduced epochal archeological and musical discoveries from China to the American public, and demonstrated the ways in which rediscovered ancient Chinese musical instruments have stimulated contemporary Chinese musical creativity and culture. It is also a powerful reminder that Chinese music historians and ethnomusicologists have much to learn from art historians and archeologists.

As a postlude, I would like to report that the exhibition closed with a symposium (September 16, 2000) that was entitled "Ancient Instruments, New Music." The event was open to the public and featured: a lecture-demonstration on *qin* music by James C.Y. Watt, a scholarly report on bamboo notation of poetic music (*shiyue*) from the Warring States period by Ma Chengyuan, a survey on the use and meanings of bell chimes in ancient China and their application in modern Chinese music and society by Siuwah Yu and Feng Guangsheng, a lecture on musical traditions of China's ethnic minorities by Helen Rees, a performance of Mongolian music by Urna Chahar-Tugchi and Robert Zollitsch, and a summation by Joseph S.C. Lam. The musical highlight of the event was, however, a concert (September 17) that featured Yo Yo Ma's playing of Zhou Long's new composition for cello, bell-chimes and ensemble. Throughout the exhibition period, the Sackler Gallery presented regular (Wednesdays through Sundays) demonstrations of Chinese instrumental music, a concert by the Chamber Music Ensemble of the Chinese Music Association of Greater Washington (June 4), and a series of movies related to Chinese music– *The Emperor's Shadow*, *Beijing Bastards, Farewell, My Concubine*, *Peking Opera Blues*, *Life on a String*, and *King of Masks*. As a series of co-ordinated events of museum exhibition, scholarly symposium, and out-reach programs, the *Music in the Age of Confucius* exhibition was a showcase of international cooperation, cultural exchange between China and America, and music service to the general public.

Joseph S.C.Lam
University of Michigan

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Current Bibliography on Chinese Music

Sue Tuohy
Indiana University

"Current Bibliography" lists recent publications related to Chinese music and music in China (including dance, theatre, opera, and narrative forms) written in English and in other Western languages. Publications included in the bibliographies of earlier *ACMR Reports* are not repeated except in those cases of new reviews of previously listed books. The citations are separated within the following categories:

1) articles, books, and book reviews (listed under the name of the author of the book reviewed);
2) dissertations and theses;
3) brief articles (listed by year or author, under the journal or magazine title);
4) audio-visual materials and reviews (listed under the materials reviewed);
5) web sites.

The number of publications, recordings, and websites devoted to Chinese music continues to grow. The breadth of venues for publications about and recordings of Chinese music continues to expand, and I have attempted to reflect some of these changes in the selection of materials included in the bibliography. For instance, many trade magazines now regularly include short articles on the Chinese music industry and review recordings by popular Chinese musicians. Much of this information is accessible through electronic databases and web sites. I rely more heavily on such sources, although they contain many mistakes and inconsistencies. I attempt to confirm and correct the information by examining the "hard copies" whenever possible. I apologize in advance for omissions and errors in the entries.

ACMR Report readers' comments regarding formatting and selection of materials will be appreciated. Please submit bibliographic information on recent publications, including corrections to the present list. To insure accurate and complete information, readers and writers are requested to submit copies of the publications or of tables of contents from journals.

Please send citations, suggestions, information, and publications to: Sue Tuohy, Folklore and Ethnomusicology Department, Indiana University, Bloomington IN 47408, U.S.A.; e-mail: tuohys@indiana.edu.

I express my appreciation to readers who forwarded citations for recent publications and to Jessica Anderson-Turner for her assistance in compiling this bibliography.

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Shu Kei's Creative Workshop and Another Film Company, producers. 1999. *Frozen*. Directed by Wu Ming. A look at the avant-garde art world of Beijing. A young performance artist decides to make his own suicide his last work of art. On the longest day of the year, he plans to melt a huge block of ice with his own body heat and die of hypothermia.

His "Ice Burial" is a chilling expression of post-Tiananmen Square ennui in China. New York: Fox Lorber Films; distributed by WinStar TV and Video. One videocassette, 95 min.

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Tan, Dun, composer and conductor. 1999. *Bitter Love*. Lyrics by Tang Xianzu, translated by Cyril Birch; Ying Huang, soprano; New York Virtuoso Singers; NchiCa-Orchestra. program notes and text. New York: Sony Classical, SK 61658. One compact disk.

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Tibetan Song-and-Dance Music. 1995. Notes in English and Chinese. Includes performances of Nang-ma and Stod-gzhas. Wind Records TCD 1603. One compact disk.

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Yu, Zhou, performer. 1999. *The Art of Chinese Erhu*. Includes: Pure white hada scarf; Welcome home our soldier brother; Miss shepherdess; Lament of the river house; Moonlight reflection on Hui spring; Gymkhana; My long way home; Gypsy melodies. Program notes. East Grinstead, England: ARC Music Productions, EUCD 1555. One compact disk.

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Web Sites (Please see previous editions of *ACMR Reports* for additional sites.)

Cheng Yu's Homepage (http://members.aol.com/Chmusic1/cy.htm). Primarily on *guqin, pipa,* and *Xi'an guyue*.

Folk Dances in Yunnan (http://www.sinohost.com/yunnan_travel/festival/folk_dance.html).

Ho-Lo Taiwanese Opera Troupe Homepage (http://w5.dj.net.tw/~holo/index.htm).

HUMANUM (http://www.arts.cuhk.edu.hk/). Research Institute for the Humanities, Chinese University of Hong Kong, a research oriented web site: meta-indices of humanities resources worldwide, and texts, tools, and pages covering humanistic scholarship.

Jim Binkley's Homepage (http://www.cs.pdx.edu/~jrb/chin/index.html). Translation of sections of the *Yuguzhai Qinpu* which describe the construction of a *guqin*.

Julian Joseph's Homepage (http://members.aol.com/JMGJoseph) Chippenham, UK; concerning the *guqin*.

New Zealand Digital Library (http://www.nzdl.org/cgi-bin/library). Collections held at the University of Waikato, and links to other remote sites, reference collections and humanitarian and United Nations collections, demo sites, and sites containing soundtracks, film strips, interviews, etc.

NEXTmedia Web (http://www.nextmedia.com.hk/). Hong Kong based online information and entertainment web site. Sections include Next Magazine, Sudden Weekly, Eat and Travel, Chinese, Politics, Entertainment, Lifestyle, Movies, Music, Celebrities, Photographs.

North American Guqin Association (http://www.chineseculture.net/guqin/). Information on *guqin,* players, CD samples.

Peony Pavilion Symposium, UC Berkeley, March 6-7, 1999 (http://www.lib.berkeley.edu/MRC/LitCrit.html#peony).

Travel in Taiwan Monthly, Authorized by the Tourism Bureau, Ministry of Transportation and Communications, ROC (http://www.sinica.edu.tw/tit/arts/). Lan Yang Dance Troupe; (http://www.sinica.edu.tw/tit/culture/). Chinese opera; "cure for Chinese Opera phobia" at Fu Hsing Academy; puppetry.

Wang Fei's Guqin CD Clips (http://www.chineseculture.net/wangfei/guqincd.html). *Guqin* player and teacher from Beijing, now based in California.

Some Thoughts on the 1999 Conference in Memory of Mr.Yang Yinliu

Yang Yinliu (1899-1984) was a music scholar with an important place in twentieth-century Chinese history. A memorial conference entitled "Twentieth Century and Musicology in China: International Symposium of Yang Yinliu's One Hundredth Birthday Anniversary" was held on November 9-12,1999 at the Jiuhua Villa (Jiuhua Shanzhuang) in Beijing.[1] The conference was co-organized by the Music Research Institute of the Chinese Academy of Arts, the Chinese Musicians Association, Central Conservatory of Music, China Conservatory of Music, and Shanghai Conservatory of Music. It attracted over eighty Chinese music scholars from Hong Kong, Mainland China, Taiwan, U.K., U.S., and other Asian countries.

Regarded as "the dean of Chinese musicology" (Pian 1984:289) and "the founder of twentieth-century Chinese musicology" (Lam 1995:1), Yang wrote and published over one hundred works on a wide range of Chinese music topics (Pian 1984: 290; Han1980: 483-529). His *Zhongguo yinyue shigang* [An Outline History of Chinese music] (1952) and *Zhongguo gudai yinyue shigao* [A Draft History of Ancient Chinese Music] (1981) are standard works in the history of Chinese music.[2] A number of Chinese music scholars have written a number of articles and books in honor of Yang (Pian 1984; Hua 1992; Qiao, Mao 1992; Lam 1995; Qiao 1999). Others have compiled bibliographies of Yang's works (Han 1980; Hua 1992), demonstrating their undeniable and greatly revered contribution to Chinese musicology. Here, I would like to report my thoughts on that historical conference.

The opening ceremony of the conference was highlighted by the appearance of Cao Anhe, a life-long co-worker of Mr. Yang and a Chinese music scholar who has also made a great contribution to the history of Chinese music. She was in her nineties but she was in good spirits.[3]

The conference organizers suggested two main themes for paper presentation and discussion: "Mr. Yang Yinliu's music theory and his work" and "twentieth century developments and cross-cultural prospects for Chinese musicology."[4] The first theme included topics about Mr. Yang's contribution to the history of Chinese music and reviews of his work and memories of his teaching and research methodology. The second theme featured a number of topics, such as the history of ancient music, organology, notation, ritual music, the relationship

between Western and Chinese music, music education and national music. I attended the paper presentation and discussion, and I had mixed feelings because the occasion was almost like a testimony of faith in Christianity. I was delighted to find that some Chinese music scholars have done in-depth research work. However, I was a bit baffled by those who spent all their presentation time in expressing their gratitude to Yang.[5] They cried and left little time for appreciating Yang's work or presenting their papers. Nevertheless, their reaction reflected the esteem that they held for Yang and his model of studying Chinese music history.

Aside from the regular sessions, there were other activities, such as an exhibition of Yang's personal belongings, a field videotape show and a memorial concert. The exhibition was held throughout the conference in one of the conference rooms. The organizers selected quite a lot of valuable items, which included Yang's musical instruments, manuscripts and photos. In addition, a steel wire machine that Yang used for recording Abing's (Hua Yanjun) performance was displayed. Among the musical instruments exhibited were a *sanxian* (three-stringed, long-necked lute) and a *pipa* (four-stringed, pear-shape lute), which deserves special mention. According to the caption described in the exhibition,[6] the *pipa* belonged to Cao Anhe, who lent it to Abing for his 1950 recording under Yang's direction. Later Yang and Cao transcribed the performance and published the transcriptions in *Xiazi Abing quzi* [Collected music of Blind Abing] (1952). According to Cao's field report published in 1952, she clearly described Abing's *pipa* (Ms. Cao's) as having four *xiang* (angular frets) and thirteen *pin* (straight frets) (p.16),[7] which is, however, significantly different from the displayed *pipa* in the exhibition (1999).[8] It has roughly four *xiang* and seventeen *pin*. As indicated by scars left on the instrument, it once had more frets. However, these frets were missing from the exhibit. It was clear that the frets had been changed after Abing used it for his recording. Thus, the original fretting of the *pipa*, which was typical in the first half of the twentieth century in China, was missing. The fretting that we observed in the conference was not the original. This means that the organizers (Yang's students) have presented neither the *pipa* with its proper fret positions nor the "important story" behind the *pipa*. Educated visitors would find the brief captions included in the exhibit a bit too sketchy.[9]

On the first night of the conference, the organizers arranged for an expert on Xinjiang music to show a fieldwork videotape. He was supposed to share his field experience and to introduce the music of Xinjiang, but he focused more on the scenes than on the music. The video included not only music performance,

but also the customs and beautiful scenery of Xinjiang; music-making scenes were scanned over quickly. After watching the tape, the audience had more mental pictures about the beautiful scenery than the music of Xinjiang. Later the presenter confessed that the tape was produced by a professional TV team who shaped it like a travel agency's promotional show.

On the second night of the conference, a memorial concert was held in the concert hall of the Central Conservatory of Music. The overall program was devoted to Yang's transcriptions of traditional and historical repertoire. First, three vocalists sang Yang's transcription of six of Jiang Baishi's (1155-1221) songs, the original performance practice of which had long disappeared. That the performers sang in Western *bel canto* style was surprising, as it was outside the Chinese tradition. Moreover, the accompaniment of the songs was prerecorded on a tape. In a way the performance was similar to a *karaoke* performance of popular songs. As a whole the concert reflected Western musical aesthetics and performance practice that did not match Chinese music styles in general. I think the memorial concert was not conducted as seriously as it could have been. A live performance instead of mechanical music-making would have been more appropriate.

The influence of Western aesthetics and performance practice in the concert was also evident in the instrumental music performance. Abing was a well-known traditional folk artist in China.[10] In the concert, the *pipa* soloist Wu Yunxian played two pieces of Abing's work, "Zhaojun chusai" ("Zhaojun Crosses the Border") and "Dalang taosha" ("Great Waves Washing the Sand"), while Song Fei, a famous *erhu* player in China, played Abing's "Erquan yingyue" ("The Moon Reflected on the Second Spring") and "Ting song" ("Listening to the Pines"). Neither soloist's performance emulated the original style preserved in Yang's recordings of Abing's performance. Wu, for example, used a modern and chromatic *pipa* with six *xiang* and twenty-four *pin*, not the traditional one with four *xiang* and thirteen *pin*. Song's *erhu* used metal strings, not the silk strings used by Abing. Different strings produce different tone colors. Song played in an overly "refined" and "accurate" way that reminded the audience of violin playing; as presented in Abing's recording, his tone color was more coarse and more textured. Furthermore, Wu and Song's facial and body expressions were a bit exaggerated in an obvious imitation of Western romantic performance practice.

Having reported my observations on the conference, I would like to conclude with some thoughts on what I learned from this experience. I think the conference reflected the present situation of Chinese music in general. Many

scholars and performers rely on Western methodology or theory, which has become the standard direction in handling Chinese music at the expense of traditional Chinese ones. This is a clear inclination towards Westernization, and concert hall performances are preferred. As traditional Chinese instruments were not designed to meet the requirements of Western performance practice, it is necessary to change the musical instruments. For instance, steel strings are more durable and brighter than silk strings, and thus they are considered more suitable for performance in a large auditorium. Furthermore, the convenience of using steel strings has developed an aesthetic in which the traditional silk strings are viewed as inferior; they have been practically abandoned. Singers have given up traditional singing styles and adopted *bel canto*. Conservatory training leads to the use of Western standards to evaluate traditional Chinese music. As a result, many genres of traditional Chinese music have been changed.

The new generation of Chinese music scholars who took part in the conference is different from that of Yang's, a fact that is reflected in the way they treated the *pipa* used by Abing. Mr. Yang and Ms. Cao meticulously described the original condition of their research objects and processes. Yang's students did not explain the reasons for the changes found on the *pipa*, and how and why the captions were written. Chinese music has gone through a lot of changes, and scholars like Mr. Yang and Ms. Cao have done a good job of describing and documenting them. Nevertheless, from what I heard and saw in the conference, the new generation of scholars seems to be less meticulous with regard to the changes that have taken place, and did not make an effort to explain or document them. Such a "take it for granted" attitude does not help further research. A better understanding of Chinese music needs more explanation and serious documentation of all musical details.

Yinyee Kwan
The Chinese University of
Hong Kong

Notes

*. I would like to express my gratitude to Professors Chan Sau Yan, Michael MeClellan, J. Lawrence Witzleben and Yu Siu Wah for proof reading my English and giving invaluable comments.

1. This is an official English translation of "Ershi shiji yu Zhongguo yinyuexue, jinian Yang Yinliu xiansheng danchen yibai zhounian guoji xueshu yantaohui".

2. For publication details, see Lam (1995:1-2).

3. When the host requested Cao to make a short speech, she declined and wept. One could feel she was overwhelmed.

4. "Yang Yiuliu xiansheng yinyue lilun yu shijian yanjiu" and "Ershi shiji Zhongguo yinyuexue xueke fazhan huiwang yu kuashiji qianzhan."

5. Each speaker was given 15 minutes to present.

6. "This *pipa* was played by Ms. Cao Anhe for a long time. In the summer of 1950, Mr. Yang Yinliu and Ms. Cao Anhe went to Wuxi to visit Abing. Since Abing had no instruments, Mr. Yang and Ms.Cao decided to lend this *pipa* to Abing in order to let him play again. After a few days, Abing recorded several pieces. They were 'Dalang taosha' ('Great Waves Washing the Sand'), 'Longchuan' ('Dragon Boats') and 'Zhaojun chusai' ('Zhaojun Crosses the Border')" (Cao 1952: 16; English translation by the author).

7. For further discussion, see Stock (1996: 64-66 and 124-141).

8. In the CD "Commemoration of the Renowned Folk Musician Hua Yanjun (Abing)" published by ROI Productions Limited (1996), the program booklet shows a photograph that depicts "the *pipa* with which Abing made his recordings (preserved by Cao An-he)" (p.59). That is the *pipa* shown in the exhibition of the conference. In this photograph, the *pipa* has five to six *xiang* (angular frets) and eighteen *pin* (straight frets). It reveals that the *pipa*'s fretting had been changed long before the conference. This deserves further research.

9. See footnote 6.

10. For further discussion on Abing's *pipa* and *erhu* pieces which were recorded in the 1950s, see Stock (1996) and Yu (1985).

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Melody 2000 Hong Kong Conference Report

Compared with the First Melody Conference (1998, Huhhot), the Hong Kong conference went further in terms of depth and range. The papers presented in the conference covered a wide spectrum of aspects and perspectives of melody studies, which can be summarized as follows: 1) folk melody and ethnic melody studies; 2) historical studies of classic tunes in both Chinese and Western classical music; 3) melody studies in the West; 4) analyses of melody structure in both Western classical music and China's contemporary music; 5) the impact of performance practice (vocal and instrumental) on the stylistic evolution of melody; 6) the correlation between tonal/rhyme scheme of poem/narrative and music structure; 7) the correlation between melodic form and its aesthetic connotations; 8) the formalistic and interpretative aspects of melody; and 9) the arithmetic implication in the mechanism of melody.

Although the study of melody is not particularly distinct from any other fields in our studies of music (as far as methodology is concerned), yet its unique characteristics hold their own place in our music studies. As Professor Bell Yung summarized, the study of melody has the following characteristics (the following are based on my own understanding and interpretation): a) compared with other studies emphasizing socio-cultural issues of music, the study of melody tends to focus more on melody (music) itself; b) it tends to look at music from "linear" and monophonic rather than polyphonic points of view; c) it tends to emphasize the correlative/compatible rather than individual/dissimilar aspects of music in the cross-cultural context; d) because of this, it tends to establish research models applicable to all musical cultures in our comparative study of melody; and e) the current trend in melody studies in China seems to focus on Chinese music as a basis in developing comprehensive theories for comparative music studies in cross-cultural context.

Generously sponsored by University of Hong Kong, a collection of papers presented in the First Melody Conference has recently been published. University of Hong Kong and several cultural organizations have pledged to fund the publication for the second melody conference papers. It has been decided to hold the third melody conference in Chengdu in 2002 or 2003; hosted by the Sichuan Conservatory of Music, it indeed is a good sign of an increasing enthusiasm in the study of melody in China.

Zhao Song-guang
Translated by Li Wei

Remembering an Old Friend

In my first meeting with Liang Tsai-Ping, in Paris on 4 August 1958, I was introduced not only to the *zheng* and its music, but also to Mr. Liang's generosity and his eagerness to share his devotion to Chinese music with others who appreciate it (or might learn to)–characteristics that infused my many subsequent contacts with him in Taipei, Honolulu and elsewhere. On that memorable occasion, Mr. Liang was in Paris on a world tour, and I had arrived there on 3 August, immediately following the conference of the International Folk Music Council (now International Council for Traditional Music) in Liege, Belgium. Upon receiving a message that Mr. Liang would come to the hotel to meet me at 7:30 pm, I expected that, when he arrived, I would be called to the lobby to talk a bit about Chinese music on which, at that time, I was seeking advice on how it could be incorporated more adequately into course work at the University of Hawai'i. To my surprise, at 7:25 the floor steward knocked on my door carrying a small table and straight chair and told me to wait. A few moments later, Mr. Liang knocked and after we had introduced ourselves and exchanged a few comments, he glanced around the tiny room, then placed the chair with its back touching the wall and the table between it and the bed. Because there wasn't enough space for another chair, he asked me to sit on the edge of the bed, placed his *zheng* on the table, and explained that, traditionally, the instrument was not played in a concert hall as it is today, but rather to a private audience of just one, two or three respected friends, and that he wanted to introduce me to the instrument that way. Then, after a brief comment about each piece, he played several of the pieces he had performed at the Musee Guimet on 21 July. As I write this, I think especially about his description and his playing of one of those pieces: "Remembering an Old Friend."

Barbara B. Smith
University of Hawai'i

Remembering Liang Tsai-ping

The first Chinese music that reached me was Liang Tsai-ping's performance of "Yuzhou Changwan" ("Evening Song on the Fishing Boat") on the Nonesuch Explorer Series recording, *China: Shantung Folk Music and Traditional Instrumental Pieces*. In 1974, I spent a few months in Taipei teaching English, and asked around about the possibility of studying the *zheng*. It turned out that a family fried was a student of Liang Tsai-ping himself, who kindly agreed to teach me. Although I only had half a dozen lessons and was hardly his most gifted or diligent student, those visits to his basement studio filled with Chinese and other Asian musical instruments were my first steps on a journey that continues to this day.

In 1984, I spent the summer studying Chinese language in Taipei, and although Liang Tsai-ping had almost retired from teaching, he introduced my to Li Feng, a disciple who specialized in his *zheng* pieces, along with playing and teaching the *qin*. Although by this time I had learned what I thought were much more technically demanding pieces while studying at the Shanghai Conservatory, I found that Liang's music was challenging in a very different way. He had an idiosyncratic and elusive sense of *sanban* ("scattered beat," a flexible sense of pulse) which was difficult to master. Taking inspiration from the *qin* and the Vietnames *dan tranh* (rather than the harp and piano), he developed left-hand nuances of vibrato, sliding tones, and tapping the strings which exploited the long sustain of notes played on a *zheng* with wire strings (as opposed to the nylon and steel wound strings used on the modern Shanghai *zheng* taught in conservatories). In some pieces, he would change key several times by manipulating the way the strings were pressed with the left hand. In compositions like "Xiaowu" ("Mist at Dawn") and "Beicaikou" (the name of his hometown in Hebei), he combined these ideas and techniques into an expressive, artistic, and personal musical statement. He will be missed as a teacher, a performer, and a man who loved Chinese music and culture, and was always eager to share his enthusiasm with the world.

Larry Witzleben
Chinese University of Hong Kong

In Memoriam: Hsu Tsang-houei (1929-2001)

Introduction

Hsu Tsang-houei, a leader of the Taiwan music circle for almost four decades, passed away on January 1, 2001 due to brain illness. His sudden death at the end of the 20th century not only concluded his forty-year-long career as a composer, teacher, ethnomusicologist, activist, and administrator, but also marked the end of an important era in Taiwan's music history. Hsu was so important a figure that, by 1997, three books had already been written about his life and his writings (Su 1997, Hsu 1997, and Chiu 1997). Based on the information provided in these three books, the following account will first describe his childhood and student years, and then focus on his ethnomusicological activities as a collector, researcher, and entrepeneur of Chinese and Taiwanese music since 1959, the year he launched his career in Taiwan.

Childhood and Student Years

Hsu was born in 1929 in Changhua County in the middle part of Taiwan. His father was a medical doctor. In 1940, at the age of twelve, he went to Japan to study. In the following year, he began studying violin with a Japanese teacher, a study that was howeverinterrupted in 1943 by heavy warfare.

Hsu returned to Taiwan in 1945 when World War II ended, entered high school in the following year, and soon resumed his violin study. From 1949 to 1953, Hsu received his first formal music training in the Department of Music at the Taiwan Provincial Normal College (now National Taiwan Normal University). From 1954 to 1959, Hsu pursued further study in music in Paris. He Studied western music history and ethnomusicology with Jacques Chailley, harmony and analysis with A. Dommel-Dieny, and notation with Marc Honegger at the Universite de Paris. After he completed his Certificate d'Etudes Superieures in 1958, he audited Olivier Messiaen's course on music analysis, and studied composition with Andre Jolivet. Inspired by Debussy, the writings of Wang Guangqi, and Bartok in particular, Hsu decided that his

life-long mission was to compose "contemporary Chinese music," that is, music that combines traditional Chinese musical elements with contemporary western compositional techniques. Then, he began to compose music and write essays on western music history and contemporary Chinese music. He also completed a book on Debussy and a diary documenting his life in Paris. His composition Op. 5 no. 2, "Zuo zi haishang lai" ("Coming from the sea yesterday") won a prize at the ISCM composition contest in Rome, Italy in 1958. In 1959, Hsu decided to "go back to China, go back to Chinese music." This China, however, was Taiwan.

Ethnomusicological Career

After his return to Taiwan in 1959, Hsu quickly became thepioneering spokesman for contemporary Chinese music. Following Bartok's footstep, he began collecting folk songs for compositional purposes. In 1960, he recorded Buddhist chanting in various temples in middle and northern Taiwan. In 1967, he and Shih Wei-liang (a composer who shared Hsu's belief in creating contemporary Chinese music) led a group of music teachers to carry out the so-called "folksong collection movement". They went around the island and collected over two thousand pieces of folk songs of Han and aboriginal peoples. In 1978, one year after the death of Shih, Hsu organized a Minzu yinyue diaochadui (traditional music investigation team) to undertake the second island-wide collection movement. As reflected in the name of the team, the goal of this team was to collect not only folk songs but also other genres of traditional music in Taiwan. Beside collecting, Hsu also organized a series of concerts of traditional music in 1977 and 1978, founded the Chinese Folk Arts Foundation in 1979, and published the fieldnotes of his two collection movements, and several books and numerous articles on the music and music environment of Taiwan.

1980 marked the beginning of a new phase in Hsu's ethnomusicological career. It was a year when the National Taiwan Normal University, i.e. Hsu's alma mater, founded the first graduate institute of music in Taiwan, and invited Hsu to resume his full-time teaching position there, a position that he held from 1959 to 1964. Hsu was in charge of the musicology division of the Institute, and began offering courses on music history and ethnomusicology. By 2000, he had advised more than sixty master's theses, many of which represented the first book-length studies of particular genres in Taiwan's musical traditions, thus laying a foundation for later re-

searchers. Hsu himself also shifted from general surveys that characterized his previous scholarly efforts to more in-depth studies of particular music genres and locales in Taiwan. The genres he had written most about included the Fulao folk songs and the music of the aborigines. In the 1980s, he often took his students to conduct fieldwork in various parts of Taiwan. The more important ones that were carefully documented included his 1984 fieldwork in Changhua County and his 1989 fieldwork in Taichung County. Commissioned by the Taichung County Cultural Center, the latter resulted in a two-volume collection, *Taichung xian yinyue fazhanshi* (*Music History of Taichung County*), the first volume of which surveys various music genres in Taichung County while the second one presents a fieldwork diary. Two years later, Hsu used the survey as the foundation to write *Taiwan yinyueshi chugao* (A Draft History of Taiwan Music History, 1991). This book is the first comprehensive overview of all music genres in Taiwan (including traditional, popular, and western art music), and has become a standard text book for Taiwan music and music history.

Beside teaching and writing, Hsu also played leading roles in founding and organizing musical-scholarly societies and conferences in not only Taiwan but also Asia, including, for example, the Asian Composers' League (founded in 1973), the R.O.C. Society for Ethnomusicology (founded in 1991), and the Asia-Pacific Society for Ethnomusicology (founded in 1994). He had served as president in most of the societies that he founded. Between 1986 and 1992, Hsu organized a series of four biannual international conferences on ethnomusicology in Taiwan, with participants coming not only from Asia but also from Europe and USA. In 1999, after Hsu's twenty-year efforts, the government finally founded the Planning Office of the Center for Musical Heritage, realizing a dream that Hsu had held since his first folksong collection movement back in the mid-1960s.

In addition to his domestic and international activities, Hsu had also functioned as an important bridge between music researchers across the Taiwan Straits. He was not only the first person to invite mainland Chinese musicologists to visit Taiwan, but he was also one of the first Taiwanese musicologists to visit mainland China. Throughout the last decade of his life, he made frequent trips to China, travelling widely to conduct fieldwork, give lectures, and participate in conferences.

During his forty-year-long career, Hsu taught countless students, wrote more than thirty books and numerous articles, received many domestic and

international awards, and created many societies and organizations. His amiable and easy-going personality won him friends all over the world. His lifeconstituted an important part of Taiwan's music history, and his contribution to Taiwan's musical life will be long remembered.

Wang Yingfen
Taiwan National University

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Contributors

Yaxiong Du was born in 1945. He got his M.A in Nanjing Art University in 1981 and since that time he has been teaching in the Musicology Department, the Conservatory of China in Beijing. From 1987 to 1999, he was the chair of the department and he is a professor of the conservatory. Du did his fieldwork in China and many other countries. From 1987-1988, as a visiting scholar, he worked in Hungarian Musicology Institute in Budapest. From 1991-1992, he taught Chinese music in Indiana University and studied Native American music. In 1986, Du was awarded as National Outstanding Expert by the government of China. In 1989, he got the Cultural Medal, Republic of Hungary. He also won Fulbright Fellowship, Rockefeller Foundation Bellagio residency award and Izaak Walton Killam memorial fellowship in Canada. Du has published 12 books and over 200 papers in Chinese, English and Hungarian. At this moment, he is the vice-chair of Association of Minorities' Music of China and the vice-chair of World Music Research Society of China.

Nancy Guy is currently an assistant professor of music at the Universityof California, San Diego. She received her Ph.D. from the University ofPittsburgh in 1996 with a dissertation entitled "Peking Opera andPolitics in Post-1949 Taiwan." Specializing in the musical life of Taiwan, Guy is particularly interested in political and cultural policy. Her most recent areas of inquiry have included issues of cultural ownership as they relate to the experiences of Taiwan aboriginal musicians and cultural iden tity formation as articulated in Taiwan's popular music.

Kwan Yin Yee is currently working as a research assistant in the Music Department of The Chinese University of Hong Kong from where she graduated in 1998 with a B.A.. Her research interests include music and politics in post1949 China, gender issues and revolutionary model operas.

Joseph Lam is professor of music at the University of Michigan. His current projects include a monography on Southern Song dynasty state sacrificial music and music historiography, and an extensive study of Song Huizong and musical emperorship.

Joanna Li is currently an assistant professor of music at the University of Hong Kong.

Barbara B. Smith is Professor Emeritus of Music at the University of Hawai'i where she initiated the program in ethnomusicology.

Sue Tuohy is Assistant Professor of Folklore, Ethnomusicology, and East Asian Studies at Indiana University where she teaches courses on ethnomusicology, ethnography, and East Asian musics and cultures. She has conducted extensive field research in the People's Republic of China, particularly on folksongs and festivals in Northwest China and on cultural studies scholarship. She now is completing a book on the multiple meanings of music and performance in contemporary China.

Wang Ying-fen got her Ph.D. in ethnomusicology from the University of Pittsburgh in 1992. Currently she is an associate professor at the Graduate Institute of Musicology at National Taiwan University. She specializes in *nanguan* music as well as the social history of music in Taiwan. Recently she is expanding her research into the disciplinary history of music research in Taiwan.

J. Lawrence Witzleben is Associate Professorr/Senior Lecturer in the Music Department of Chinese University of Hong Kong. He is the author of *Silk and Bamboo Music in Shanghai* (Kent, 1995) and many other studies.

Su Zheng is Associate Professor of Music and Women's Studies at Wesleyan University, and Director of Graduate Studies in Music. She received her Ph.D. in ethnomusicology from Wesleyan University in 1993. She won an ACLS/CSCC fellowship for her project "Gendering of Music and Women's Musical Traditions in Modern China" in 1996. Her articles have appeared in *The World of Music*, *Diaspora*, *Chinoperl*, and *Journal of Women's History*. Her most recent works include "Redefining Yin and Yang:Transformation of Gender/Sexual Politics in Chinese Music," in *Audible Traces: Music, Gender, and Identity*, edited by Elaine Barkin and Lydia Hamessley (Zurich, Switzerland: Carciolfoli, 1998); and a book, *Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Chinese (Asian) America* (forthcoming).

Information for Authors

1. For manuscript submission, submit three hard copies of all materials related to the article, an abstract of no more than 100 words, a short abstract in Chinese, and a brief biographical sketch. Manuscripts must be in English and observe United States conventions of usage, spelling, and punctuation. Manuscripts submitted should not have been published elsewhere, nor should they be simultanaeously be under review or scheduled for publication in another journal or in a book. For bibliograpy, book reviews, and news items, only one copy needs to be sent, without abstracts.

2. Send also electronic files of all the materials on floppy disks. Specify on the disk label all necessary information for your file (Mac or IBM, word-processing software used, etc.). For short items, the electronic files can be emailed.

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Type on good quality, 8.5" by 11" paper, on one side only. Type everything double-spaced, including indented quotes, lists, notes, tables, captions, and references. Leave 1.5" margins on the top, bottom, and left sides, and a 1.75" margin on the right side.

Do not use right justification or other elaborate formatting commands on your word processor. Do not use "return" to force breaks between lines of text. Use "return" for new paragraphs only.

Type paper title and name, exactly as they should appear in the *ACMR Reports*, in caps-and-lowercase on separate lines at the top of the first page of the manuscript submitted. Do not include a separate title page.

Do not exceed one level of subheadings (that is, subheading under subheading). Subheadings should be typed caps-and-lowercase and flush left.

Captions should be typed double-spaced, consecutively, beginning on a new page. No single caption may exceed 4 lines in length.

References should be complete, accurate and prepared in one consistent style.

Titles of long musical works are italicized; those of short ones are quoted; titled events/ musical performances are treated as works; thus: *Guanglingsan*, "Xiaohe tangshui," and *New Chinese Music Festival.*

Text citations should follow the author-date system:

> Rulan Chao Pian (1976:135) further argues that....has influencd the work of a number of schoalrs (e.g., Cohen and Comaroff 1976; Watson 1981; Norman 1988.)

Use "et al." only for works with four or more authors. Do not use "ibid."

Bibliography or references should follow the Scientific Style; be sure to double space references; attach English translation to Chinese titles:

> Kraus, Richard Kurt. 1989. *Pianos and Politics in China*. Oxford: Oxford University Press.
>
> Yang, Yinliu. 1962. *Gongchepu qianshuo* (Brief discussion of solfege). Beijing: Yinyue chubanshe.
>
> Perris, Arnold. 1983. "Music as Propaganda: Art at the Command of Doctrine in the People's Republic of China." *Ethnomusicology* 27/1: 1-28.

For older works, cite the original date of publication, even if the version actually used is a more recent reprint . Then, in the full bibliographic references give the reprint information after the original date and title:

> Van Gulik, Robert H. [1941] 1969. *Hsi K'ang and his Poetical Essay on the Lute*. Tokyo,Japan and Rutland, Vermont: The Charles Tuttle Company.

Endnotes should be typed, double-spaced, on separate sheets of paper. Key endnotes to raised numbers in the text, which should fall after the

punctuation at the end of a sentence:

as it is said to be the case in China.[1]

4. Observe the following style guides regarding Chinese characters, translations, and romanizations:

Do not include Chinese characters in the text. Attach a glossary of Chinese characters for all terms and names that appear in romanized form in the text.

When needed, put English translation of Chinese words right after their first appearance in the text, and in parentheses: thus *liyue* (ritual and music).

All romanized Chinese words, except proper nouns, are italicized and grouped into semantic units; except personal names, capitalize only the first letter of the italicized words: thus Deng Xiaopeng, Beijing,Yinyue yanjiusuo, Jiangnan sizhu, Kunqu, *xiqu, luogu.*

CHINOPERL

CONFERENCE ON CHINESE ORAL AND PERFORMING LITERATURE

CHINOPERL, which stands for Conference on Chinese Oral and Performing Literature, was organized in 1969 by scholars in the humanities and the social sciences who recognized the significance of oral performance to Chinese literature. CHINOPERL is incorporated in the United States and has an international membership. Numbers of CHINOPERL holds an one-day meeting every year in conjunction with the Annual Meeting of the Association for Asian Studies (U. S.). The meetings provide a forum for scholars from diverse fields to present their research for discussion and dissemination, and occasionally feature lecture/demonstrations by noted performers. *Chinoperl Papers* is s refereed journal that is published annually and includes research papers, book reviews, and notices of events of interest to members. No. 19 (1996) features the following articles:

PETER LI: Lao She And Quyi
MARK BENDER: Keys to Performance in Kunming Storytelling
QIN SHAO: The Theatre Reform in Nantong, 1919-1922 Ouyang Yuqian and Zhang Jian
COLIN MACKERRAS: Chinese Traditional Theatre: A Revival in the 1990s?
PETER MICIC: Pop Music Commands a Huge Audience Today: An Interview with the Young Composer Li Lifu
KATHERINE CARLITZ: Review Ritual and scripture in Chinese Popular Religions: Five Studies, Edited by David Johnson
MICHELLE DIBELLO: Contemporary Chinese Drama as Religious Experience: the Sacred and the Profane
LINDY LI MARK: Conference Report: International Workshop on Oral Literature in Modern China, Copenhage, 9 / 29-31 / 1996 Organized by Vibeke Bordahl and Cosponsored by Nordic Institute of Asian Studies

Membership fees include a one-year subscription of *Chinoperl Papers*, noticed on events and the privilege to present papers at the annual meetings. Membership and subscription fees are $22.50 / individual and $27.50 / institution within the United States and Canada. Foreign membership and subscription fees are $25.00 / individual and $30.00 / institution. Please send check or money order in U.S. funds payable to "Chinoperl" and send with name and address to:Joseph S.C. Lam, Rm 402, Burton Memorial Tower, Central Campus, University of Michigan, Ann Arbor, MI, 48109; U.S.A.

For further information on membership and annual meeting, contact Joseph Lam, jsclam@umich.edu; 647-9471; Room 402, Burton Memorial Tower, Central Campus, University of Michigan, Ann Arbor, MI, 48109.

Prospective contributors to the journal should send material to Lindy Li Mark, Co-editor, *Chinoperl Papers*, Dept. of Anthropology, California State University Hayward, CA 94542; Tel 510-530-3770